Prize Scenario Finish in This Issue

[redacted]

FEBRUARY 24, 1915 PRICE TEN CENTS

THURSTON HALL AND WILDA BENNETT IN "THE ONLY GIRL"

Character and the Actor, by Martin Harvey

White, N. Y.

Jessie Glendinning, Alan Mudie and Arthur Elliot give excellent performances of the leading roles in "The White Feather," a play teeming with the excitement of war

Copyrighted by Chas. Frohman. White, N. Y.

Ethel Barrymore and Bruce McRae, as Berthe and Gerard Tregnier, in the interesting problem play, "The Shadow"

White, N. Y.

Emma Dunn as Mrs. Horton, and Alice Brady as her daughter, Mary, in an appealing scene from "Sinners"

White, N. Y.

Lillah McCarthy in her effective characterization of Lavinia, in "Androcles and the Lion"

As Jane Reynolds, the leading feminine role in "Fine Feathers," Marise Naughton is winning wide approval throughout the Southwest

Underwood and Underwood, N. Y.

The latest photograph of Julia Dean, whose forceful performance of Mrs. Harding, in "The Law of the Land," has helped greatly to make that play a success

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

VOLUME LXXIII — NEW YORK, WEDNESDAY, FEBRUARY 24, 1915 — No. 1888

CHARACTER AND THE ACTOR

"The Captaincy of the Soul"

Lecture by MR. MARTIN HARVEY

MR. MARTIN HARVEY might well have adopted Henley's brave lines as the motive of his recent lecture in Belfast:

It matters not how straight the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

The high ideals, the lofty conception, the exalted view of his profession which Mr. Harvey holds, were finally manifested, and the members of the Belfast Branch of the British Empire Shakespeare Society assembled in strong force in the Ulster Minor Hall to enjoy an inspiriting and intellectual address. The subject chosen was "Character and the Actor," and Mr. Harvey dealt searchingly with the manner in which presentation of character on the stage interacts upon the personality and character of the actor himself. Speaking of the nature of the art of acting, he said he took it for granted, despite the dictum of Mr. Augustine Birrell that acting was a sham, a mimicry, a pretense, that acting was an art, and he knew of no definition of art that was not a definition of great acting. Rodin, the great French sculptor, had said:

"People tell me I create. That is not true. God alone creates, man but reveals. My one effort is to represent what I find in God's creation, above all, in the form of man, which is the highest and most perfect architectural construction."

If that were true of the sculptor, what about the re-representation of man's soul? They would find the definition of acting in the words of one whose opinion was incontrovertible, one who inspired their loftiest efforts, the greatest understanding the world had known—Shakespeare himself.

The most luminous definition of the art of acting would be found in Hamlet's soliloquy after the departure of the players. He said:

"Is it not monstrous that this player here, but in a fiction, in a dream of passion, could force his soul so to his whole conceit that from her working all his visage wanned, tears in his eyes, distraction in's aspect, a broken voice, and his whole function suiting with forms to his conceit?"

He thought, after such a subtle and accurate description of the actor's mental and psychical processes they might disregard Mr. Birrell's definition that "the art of acting is the art of mimicry;" they might accept the definition of the chief thinker of the world rather than that of the Chief Secretary of Ireland. (Laughter). In the exercise of his art by the actor, one of the innumerable egos of which he was composed would live before them in the person of the artist who had called up one of his separate identities. That was what Garrick meant when he said: "I pronounce that the greatest strokes of genius have been unknown to the actor himself until the circumstances and the warmth of the scene have sprung the mind as much to his own surprise as to that of the audience." Sir Henry Irving had said: "The actor in the exercise of his art is calling upon a certain duality of mind," but he (Mr. Harvey) went further and ventured to suggest that the actor was myriad minded, and the greater number of egos he could express and the more completely he could express the complex nature of those egos the greater actor he was. When a great actor performed a part it was not a sham, a pretense, a mimicry; he was actually the man he represented. It was one of his many egos expressing itself. His mind was calm, alert, critical, intent upon the expression of his soul, intent upon the means he was using, the effect he was making, watching his creature, curbing him at times, noting the inflection of his voice, storing up knowledge of technique: he was giving birth to a creature, and he was watching him live. Did the interpretation of an ignoble part affect the actor's character? Mr. Harvey asked. His reply was "No." They saw the characers which Shakespeare created, but where was the man himself? They would find him in his work, in his artistic selection, in the theme of his tragedies, in the motive of his comedies. In a word, they would find the man in his art, and there they would find the actor. They would find the man behind the actor in the guiding intelligence, the critical faculty, the artistic point of view, and in that aspect of his own personal character which he tried to bring to his interpretations. After a reference to the Restoration drama at its worst period, the lecturer argued that there was overwhelming proof, from the character of Betterton—who off the stage "was as exemplary in his bearing, true to every duty, as good a country gentleman on his farm in Berkshire as he was a perfect actor in town." From the characters of Mistress Bracegirdle, of Mistress Saunderson, afterwards Mistress Betterton—a "woman of unblemished and sober life"—there was overwhelming proof that character of the actor could emerge spotless from the representation of the most degrading material, and his character was not necessarily and not frequently degraded by his interpretation of the unworthy. But what of the other side? Did the illustration of the noble, charitable, the high-minded, the tolerant help to refine and elevate the character of the illustrator? He thought it did, and he quoted the saying of Irving who averred that he never performed the part of Beckett without feeling a better man after it. It was the character of the man behind the actor which was the determining factor.

A man of intrinsic or acquired high-mindedness could come scathless through work which might be degrading and might add to his own beauty of character by contact with what was noble.

Dealing with Shakespeare as actor, Mr. Harvey suggested in passing that Mr. Sydney Lee might greatly enlarge our knowledge of this side of Shakespeare's life. He went on to emphasize the importance of character to the actor—the captaincy of the soul—and said that character to the actor was of greater importance than art; it was more important to the world at large, and he believed it was more important to the artist himself. The loss of character was the loss of self-discipline, and it must not be forgotten that the poet in his library and the sculptor and the artist in their studios, knew nothing of the distraction of that hive of industry, the modern theater. The artist's fate was in his own hands, there was nothing in the imitation of nature which brought deterioration of character. He said it might not be well known that Sir Henry Irving when he intended to play the part of "Hamlet," deliberately led the life of an anchorite, so essential did he consider the fine poise of his spirit to the role and he purposely refrained at those times from social distractions. The essentials of play-writing, it has been said were "Construction, construction, construction," and he would paraphase that and say the essentials for the building up of the actor were, "Character, character, character." In paying a reverential tribute to Sir Henry Irving whom he described as his great master, he asked, Could one doubt that it was the heart and affection of the nation which spoke when it demanded that Sir Henry should be laid to rest in Westminster Abbey? Than Sir Henry Irving never perhaps was there an actor whose character more highly and more nobly developed in his art.

"I was under him," said Mr. Harvey, "for fifteen years. There was something mysterious and elevating about him, and it was because through his art I was brought unconsciously face to face with his soul, his great enduring, steadfast soul, that I adored him, and it was for the same reason the English people adored him. It was for his steadfast soul rather than his rare accomplishments that his name will be imperishable."

Professor Lindsay, who presided, announced that the Lady Mayoress, who had recently honored the Belfast Shakespeare Society by becoming one of its vice-presidents, would propose a vote of thanks to Mr. Harvey. This was done by the Lady Mayoress, in a few appropriate and gracefully turned sentences, and the Rev. Walter Bentley, founder of the Actor's Church Alliance in America, who seconded, said the address was the most inspiring one he had ever had the pleasure of listening to in relation to the theater. They realized that the Stage preaches the truth indirectly, and had even better opportunities than the Church, which must speak directly; that the Stage largely formed not only public opinion, but national character. Mr. Harvey's message was: "Lift up your hearts, lift up your ideals and let the Stage, after its long alienation and misunderstanding, come into her own." His ideal was the captaincy of one's soul, the power of self-control under all temptations and jealousies and bitterness, to remain calm, patient, self-controlled; to do his work as a man of dignity and high character. So they could understand why Mr. Harvey was loved by the British public, and why his work was so well done.

MADAME CRITIC

THE closing of "Children of Earth" has been responsible for a number of articles on the subject, "Why Do Prize Plays Fail?" All sorts of reasons have been given in reply, but they are not altogether convincing. One which interested me very much advanced the idea that prize plays were invariably written by persons striving for fine literary effect and with no thought of the actor, who to them was a litttle known quantity whose needs had not been studied at close range. This was quite enlightening, but what about the men who select these prize plays?

They are usually people intimately associated with the stage and plays both good and bad. They have well-defined notions as to what is the matter with the drama and how to remedy it. The judges of prize plays are not mere college graduates, you know. The search for a play worthy of being considered better than some hundreds of others is not their first experience in play analysis. If so, why should the manager offering the prize make the mistake of appointing them as judges? Surely it must be to *his* interest to obtain something worth while in return for the expenditure of even the average sum offered as a prize. And when the amount reaches the alluring and astonishing figure of $10,000, the caution in selection of the winner should be all the greater. Certainly Mr. Winthrop Ames would not give $10,000 to a playwright who had not considered the acting possibilities of the play.

As a matter of fact, "Children of Earth" gave splendid opportunities to its cast, and full advantage was taken by every member of the company. The play was pronounced beautiful by a great many people. The fact that it was not accepted as deserving of continued patronage by the public in general can cast no possible reflection on the play or the wisdom of its selection. It does cast blame on the *people*, however. If "Children of Earth" had been condemned because it filled the description of what is popularly termed a "highbrow play," its withdrawal from the Booth might be understood. But no one, by the wildest flight of his imagination, could be so misguided as to apply such a misnomer to the Ames prize. "Children of Earth" was *not* too complex in exposition to be understood even by those persons who prefer saying, "he wus" and "I done," and who are not ashamed of it. That is saying much.

There was beautiful English in "Children of Earth" and a beautiful love story. Its solution, the willing chaperonage by the wife of the two love themes, may not have met with the approval of those who think that "done" should supplant "did" in the grammars, but they are the same people who would never be able to understand why a divorced man and woman should bow politely after they have found other legal mates better suited to one another.

It all depends upon your locale of mental growth. The characters of Miss Brown's play were not grande dames and courtiers—they were just people whose manners and language were refined—and that should not have been held against them. True, they didn't possess a vocabulary of the underworld, but can't the fault-finders see that the underworld and apple orchards have nothing in common? Miss Brown was quite wise in refusing to say "gotta" for got, and "seed" for "saw," and so on. She kept her romance of New England within bounds. Perhaps, if she had transferred the characters to a tango tea parlor, somewhere in our town, it might have been different. A private dining-room in an exclusive restaurant might have helped a bit, but the Brown play remained true to Earth.

One character I found fault with—the old idiot. He was so well played by Cecil Yapp that he annoyed me. He was repulsive and proved the discordant note in the idyll. I have heard others say the same. What use was he? Apparently none. Most villages boast of one such town character, but we don't care to see much of him on the stage. As an oddity, a bit of local color he was interesting, but there was no excuse for him. I have always wondered if Miss Brown originally hadn't planned to have him figure in some vital manner in the plot. Several times he seemed on the point of doing something to explain his prominence.

I think R. D. MacLean will have to confess that he has changed his opinion about there being no demand for Shakespeare this season. After several weeks with the Jewett Players at the beautiful Boston Opera House, he is obliged to admit that Boston still likes Shakespeare and is ready to patronize it, too. Mr. MacLean appeared in a number of Shakespearean roles and at the last matinee of his engagement the big auditorium was packed and jammed with people anxious to see him in "The Merchant of Venice," which the critics had said was excelled by none of the famous actors they could recall. Mr. MacLean has always expressed the belief that Shylock is his best interpretation and it must be gratifying to have critical Boston agree with him. His Brutus of last February with Faversham was one of the most perfect performances I have ever seen. He *was* Brutus, in every respect the noblest-acting Roman I have ever seen. To imagine the gentle Brutus as Shylock required some thinking, but a New York critic who happened to be present at a Boston performance told me that the learned and particular city was right in its opinion. He added that he wished New York might see the MacLean Shylock.

White, N. Y.

EFFIE SHANNON AND A. E. ANSON AS THE MIDDLE-AGED LOVERS, IN ONE OF THE MOST BEAUTIFUL SCENES IN "CHILDREN OF EARTH."

The Boston productions were presented on a magnificent scale, and Mr. Jewett displayed excellent judgment in the selection of his company. A well-known woman star told me she had never seen such gorgeous costumes in any Shakespearian plays. The productions followed the good old standards and did not attempt innovations.

Speaking of innovations brings us to Granville Barker's production of "Midsummer Night's Dream." The critics appear to be divided as to its merits, but one and all admit its novelty. In the first place, the orchestra, or rather the place where the musicians should be, was completely hidden. The stage seemed to come right out into the audience, giving a sense of intimacy which we have hitherto not enjoyed. The stage was set in a picture frame, and there were steps which deepened it. But where was everything to which we have been accustomed? I like to think of a fairy revel with real trees and grass, but Mr. Barker gave us a smooth green papier maché mound. The background was swaying thin hangings of green material and the leading characters stretched themselves out on the hard floor whenever they went to sleep.

"You must use your imagination," some one advised. And that was the secret of it. Pretend you are a child again, playing house. You construct and furnish the house and entertain with tea and cakes, and all your friends have a beautiful time—all in pure fancy. You should attend the Barker play in such a frame of mind. If you expect to find the lavish productions with which our managers have so spoiled us of late, you'd better be prepared for the change. There is nothing real except the players, and the ass's head, which spoke almost naturally. I wondered where Mr. Barker got his idea of Titania's bower which proved to be a narrow, circular gauze, which looked like the cloth of a shower bath only it extended to the top of the stage to a fairy ring, which, by the way, was one of the prettiest things I have ever seen in coloring and design.

Do you believe in Fairies?

If so, haven't you always thought of them as possessing wonderful pink and white skins as though they had washed their faces in the dew, and haven't you imagined their hair to be long and beautiful, as yellow as gold, or as black as night? I think most people feel that way about fairies. But Mr. Barker's fairies are all gold—gold faces, gold hands, gold hair, gold shoes and gold clothes. They are odd, but not beautiful. Gold cupids as decorations for an antique bed are all right, and gold statues are curiosities from an extravagant standpoint, but *gold fairies—!* I couldn't think of the inhabitants of flower bells being of gold. I am sure gold fairies would not appeal to the tired business man, for they would keep him busy figuring out the cost of each.

There were many beautiful effects in the Barker production, and I must say that not once did I think of leaving the theater because of the length of the play. Afterward, when I analyzed this I discovered that there was so much movement and shifting of the positions of the characters that one didn't have time to think that this or that speech was too long. The producer kept us constantly wondering what was going to happen next. "The Midsummer Night's Dream" was as entertaining as any evening's entertainment one would wish to see. Tradition didn't figure at all and one didn't wonder what had become of it until leaving the theater. It all seemed like a dream—a very curious dream. it's true, but after all, dreams are curious usually and eccentric in costuming and action and so we can't reproach Mr. Barker for that. He is privileged to dream his dream as he fancies it might have been dreamed. And if he saw the fairies with gold bodies, why that doesn't make them so.

One fault I could find with the production, the audience was so interested in watching the characters that at times it did not give serious attention to what they were saying. The eye was pleased first. Some of the back drops with silver stars of assorted sizes painted on a deep blue background were too primitive for adults.

But, really, the most confirmed musical comedy habitué could never describe the Barker Shakespearean conception as heavy or dull. Mr. Barker was quite right in not using the Mendelssohn music. It wouldn't have suited at all.

If you want to get a new sensation go to Wallack's.

I was so pleased to learn of the success of Robert W. Sneddon's playlet, "The Might-Have-Beens," at the Palace. I happen to know that Mr. Sneddon has fought a plucky fight in his playwrighting. No matter what discouragements were his he kept right on trying harder than ever and never losing his determination not to become sour if he didn't finally land one. And now he has done it. "The Might-Have-Beens" possesses true poetic fancy, I hear, and they all say Mr. Sneddon has a future as a playwright. Mr. Sneddon is a young Scotchman who has been in our midst for several years during which time he has contributed articles regularly to the London magazines and papers.

MADAME CRITIC.

Amusing works may entertain for the moment, but it is the tragic element in poetry which, by stirring our feelings, yields lasting solace and comfort.—C. A. BUCHHEIM, King's College, London.

Narrow and blindly adopted prepossessions will never constitute a genuine critic or connoisseur. He ought to possess the power of dwelling with liberal impartiality on the most discrepant views, renouncing the while all personal inclinations.—SCHLEGEL.

The fate of the hero must not appear only the consequence of his particular nature, of his individual character, of his circumstances and surroundings, but must at the same time be a warning to all those who find themselves in a similar position.—ULRICI.

Personal

BEVERIDGE.—Ray Beveridge, who for some time has been offering a cabaret specialty in Berlin with great success, arrived in New York on Feb. 15 on the

White, N. Y.

MISS MARGARETE CHRISTIANS,

Daughter of Director Christians, Irving Place Theater, Who Made Her Debut in "Bruederlein Fein."

Duca d'Aosta. The purpose of Miss Beveridge's visit is to deliver illustrated lectures to the German clubs throughout the city and collect funds for the Red Cross. Miss Beveridge is the granddaughter of a former Governor of Illinois and the sister of the famous sculptor, Kuehne Beveridge.

CHRISTIANS.—Miss Margarete Christians, whose picture appears in this column in a character in one of the recent successes at the Irving Place Theater, is the daughter of Director Christians, and made her stage debut in this character in the one-act operetta, "Bruederlein Fein" of Leo Fall, during the early part of the month. She at once established herself as a great favorite by her natural talent and great charm. Until she essayed this role she had no ambition for the stage and no intention of adopting her father's profession. She was persuaded to take the part by friends; but her first appearance determined her to continue acting, and her second appearance in the current comedy, dealing with the present war, has made her an enthusiastic follower of the stage. She is naturally endowed for a professional career in personal beauty, voice and inherited talent, and the stage will have gained a valuable acquisition in her. Since she speaks English as fluently as she does German, she may yet be seen on the American stage.

GRAU.—Robert Grau, well-known author of many works upon dramatic topics, will leave for the Pacific Coast the first week in March. He intends to visit the Exposition and spend some time in Los Angeles, where he will try to improve, as he says, his perspective for the second volume of "Theater of Science."

JOLIFFE.—S. H. Joliffe, one of the best known and most popular theatrical men in the South has leased the Academy of Music at Roanoke, Va., for a number of years. He also has the Bluefield, W. Va., Academy, and will operate both houses until the season closes.

LESSING.—Madge Lessing whose reputation as a musical comedy actress is international, returned to this country last week from a prolonged absence abroad. It is reported that she will make her New York re-appearance as the star in a forthcoming musical production. Some fifteen or twenty years ago, Madge Lessing was the reigning favorite at the Casino, playing soubrette roles in such pieces as "In Gay New York," "Jack and the Beanstalk," "The Whirl of the Town," and others. Having conquered New York, she moved on to London where she became firmly established. There her successes included "The Sleeping Beauty and the Beast" and "Mother Goose." Returning to America she appeared with Francis Wilson and De Wolf Hopper. Since 1904 she has divided her activities between London, Berlin and Paris.

NAUGHTON.—Marise Naughton, who is appearing as Jane Reynolds, the leading role in "Fine Feathers" this season, has found this part one of the most exacting she has ever played. Experience with such managers as James K. Hackett, Weber and Fields, Lederer and Frazee, in which both musical and dramatic productions were included, has done much to fit Miss Naughton for her present role. She has also played many stock engagements.

PRINCE.—Among the new publications of Helen Halsey, Inc., publishers, of 3 West 8th Street, is a book of poetry by Kate Prince—entitled "The Kate Prince Poems of Passion." Quite naturally the MIRROR is proud of Miss Prince's success as it was the first to call attention to her as a poet. Miss Prince is also an actress of wide attainments, being known on the stage as Estar Banks. Her most recent New York appearance was as an old lady in "What Happened at 22" early last fall, in which she scored a genuine triumph.

TO AMBITIOUS YOUNG AUTHORS

There are thousands of young folks in this country whose sole aspirations are to become noted and famous authors. So they allot a certain period of an hour or so for the purpose of writing an act or a play.

They have no plots nor climaxes, but sit themselves down at a table or desk and wait for miraculous deeds to give them the proper ways and means of writing the act or play upon which they depend to serve as a stepping stone to success in the dramatic world.

Alas! the act is completed. Now the next obstacle. Curses! What is he to do? How can he market his work? He reads it again and again and is each time more determined and insistent that his act is a wonder. It is a sure hit.

After pondering and considerable worrying over the matter, he decides to send his act to a publisher for the purpose of marketing it in book form. He waits impatiently for several days. He awaits the postman early each morning until he receives his manuscript with a note saying, that same is unavailable. The same disappointment is experienced by him again and again. This plants in him a pessimistic inclination.

It is not uncommon to hear amongst these authors such remarks as, "It is impossible to make a step into the dramatic field unless you are known," and "Writing is not for an obscure person."

Now, to these dissatisfied, ambitious authors, I will say: Dramatic writing or any other branch of the literary art is not for well known dramatists only. How did these people become famous? Were they not obscure at first?

In order to succeed in this work, you must be up to date and original with your ideas. Then you must discern that you have a strong plot which gradually leads to the Climax.

L. M. C.

O CENTER-DOOR-FANCY

O Center-Door-Fancy that hangs in the flies,
Do you feel that you have been given a raise?
As you room with the borders, the kitchens and skies,
Do you join them in play, or only in plays?
Are you dropped by the drops, and do they criticise
By saying they think you too *set* in your ways,
O Center-Door-Fancy that hangs in the flies?

O Center-Door-Fancy that hangs in the flies,
Have you ever the feeling that you're being trimmed?
Are you rather uneasy when somebody ties
You off, when you want to be straightened and primmed?—
Then some kindly person a strong brace applies
When your cup of unhappiness seems quite full-brimmed,
O Center-Door-Fancy that hangs in the flies?

O Center-Door-Fancy that hangs in the flies,
Do you know what it means to be mixed in your lines,
And just at the time you are looking most wise
You go up, and feel that your frame quite declines
To support you upright, while your mind vainly tries
To discover the meaning of whispers and signs,
O Center-Door-Fancy that hangs in the flies?

No, Center-Door-Fancy that hangs in the flies,
Tho' at times you are lacking a fitting support,
And your fellow workers pretend to despise—
You've had no sensation that's quite of the sort
When you can't feel the floor or your lines and your eyes
Are searching in vain for excuse or resort,
O Center-Door-Fancy that hangs in the flies!

"One of the great objections against acting is the fact that so many good housemaids are spoiled in making bad actresses," pessimistically comments Lillian Kingsbury.

POPULAR MANAGERS

Though Mr. Gray has held the managerial post at the Grand Opera House but a short time, he is held in highest esteem by the playgoing public as well as by the members of the profession. His energy, his

THOMAS P. GRAY,

Manager, Grand Opera House, Muscatine, Iowa.

desire to give the people of Muscatine first-class attractions, and his courteous treatment of all who come in contact with him, have made him very popular.

CHARLES P. HANLEY.

THE DRAMA IN THE PUBLIC LIBRARY

I had occasion recently to search for a dramatic book among the stock-shelves of the central library in a Western city of more than 500,000 inhabitants.

A gray-haired woman of fifty years, evidently an attendant, and a youth of twenty-one, perhaps a college student, presently came in to look over a collection of plays.

I was then made to overhear the following colloquy:

"Is 'Jack Straw' in?" asked the youth.

"Yes," said the woman. "Here!" She had a quasi-British accent.

"Ah? Barrymore starred in that, didn't she?"

"M-yes; *yes*— Would you like to look at some of Pinero?" (Accented on the antepenult.)

"No, thanks; he's so—er—long-drawn-out. Don't you think so?"

"Ah-ha—but he's so intellectual, I think."

"Didn't this man write another play—a *Lady* Something?"

"Ah, *yes*—'Lady Patricia.'"

"Which would you advise us to do? We want something really comic, you know."

"I think 'Jack Straw.' The humor is so much more obvious in that."

"Will it require much cutting, do you imagine?"

"Well, of course, *most* of these printed dramas have lots of superfluous matter in them."

"I about cut in half the play we gave last winter. It was——"

But I escaped from learning any details of the slaughter.

Now it has not been my wish to hold up to ridicule the ignorance of the librarian. She was perhaps not paid for knowing more. And it is, no doubt, a circumstance of unimportance that Mr. Drew acted in "Jack Straw" and that Mr. Maugham wrote a piece called. "Lady Frederick." But that is not the implication.

In the great Public Library of New York City there are, I believe, several competent department-librarians—for music, economics, and other branches. But for the thousands of its readers interested in the drama, there is no expert to whom to turn for guidance.

ARTHUR SWAN.

In the modern play of "Virginius," when the scene opens and discovers the avenging father upon the body of the murdered Appius, it is in Virginius, at once criminal and childless, that are concentrated our pity and our terror.—BULWER.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER, President and Editor
LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road. Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

BILL SUNDAY, PLAGIARIST

THEY have BILLY SUNDAY, the fantastic pulpit clown, on the hip. SUNDAY has been distinguishing himself by enriching his coffers, fulminating against harmless amusements, dancing, automobiling, etc., and particularly against the theaters and against theatergoers and actors. Nothing was too foul for him to say about playhouses and players. One got an idea that a man who indulged in such denunciation had been born several centuries too late, or that the United States had dropped back some centuries in the whirligig of time.

The language was the language of a witch-burner. Only now and then some lofty thought found expression on his lips; his filth was leavened by an infusion of rich language and ringing sentences, which stimulated his hearers. People said that a man who could talk like that had something in him more than appeared from his mask of a charlatan. Americans love to be humbugged, and here was a humbug who at heart was not a charlatan.

But alas and alack! BILL SUNDAY is accused of bold plagiarism! Plagiarism not even from one of his eloquent kindred, but from an arch atheist—ROBERT G. INGERSOLL.

Here is the deadly parallel—the first column BILL SUNDAY, the evangelist, extracts from his speech to soldiers at Beaver Falls; the second, Col. BOB INGERSOLL, the atheist, from his lecture in the Academy of Music, May 30, 1882:

SUNDAY.

This is a day for memory and for tears. A mighty nation bends before its honored graves and pays to noble dust the tearful tribute of its love. Gratitude is the fairest flower that sheds its perfume in the human heart.—*Beaver Times, May 27, 1912, page 1, column 5.*

* * * * * * *

Again we tell the story of our country's life, recount the lofty deeds of vanished years, the toil and suffering, the defeats and victories of heroic men, of men who made our nation great and free.—*Ibid.*

* * * * * * *

On this day the great struggle between the colonists and the kings should be told. We should tell our children of the contest, first for justice, then for freedom. We should tell them of the Declaration of Independence, the chart and compass of all human rights. All men are equal and have the same right to life, liberty and to joy. —*Ibid.*

* * * * * * *

This declaration uncrowned kings and wrested from the hands of titled tyranny the scepter of usurped and arbitrary power. It opened all the paths to fame and put the star of hope above the poor man's babe. —*Ibid.*

* * * * * * *

England was then the mightiest of nations, mistress of every sea, and yet our fathers, poor and few, defied her power.—*Ibid.*

* * * * * * *

They had the brain and the heart, the wisdom and the courage to utter and defend these words: "Governments derive their just powers from the consent of the governed." In the defense of this self-evident truth the war of the Revolution was waged and won.—*Ibid, page 8, column 5.*

INGERSOLL.

This is a day for memory and tears. A mighty nation bends above its honored graves, and pays to noble dust the tribute of its love. Gratitude is the fairest flower that sheds its perfume in the heart.—*Complete Works, Vol. IX, page 419.*

* * * * * * *

To-day we tell the history of our country's life, recount the lofty deeds of vanished years, the toil and suffering, the defeats and victories of heroic men, of men who made our nation great and free.—*Ibid, page 420.*

* * * * * * *

On this day the story of the great struggle between the colonists and the kings should be told. We should tell our children of the contest, first for justice, then for freedom. We should tell them the history of the Declaration of Independence, the chart and compass of all human rights: All men are equal, and have the right to life, to liberty and joy.—*Ibid, page 422.*

* * * * * * *

This declaration uncrowned kings and wrested from the hands of titled tyranny the scepter of usurped and arbitrary power. . . . It opened all the paths to fame, and put the star of hope above the cradle of the poor man's babe.—*Ibid.*

* * * * * * *

England was then the mightiest of nations, mistress of every sea, and yet our fathers, poor and few, defied her power.—Ibid.

* * * * * * *

They had the brain and heart, the wisdom and courage to utter and defend these words: "Governments derive their just powers from the consent of the governed." In defense of this sublime and self-evident truth the war was waged and won.—*Ibid, page 423.*

SUNDAY is thus charged with a dishonest act which should bar him from every Christian church in the country. But will it? Will his hysterical supporters in the least heed his dishonesty? What will they say when they learn that they have been imbibing the doctrines of the greatest free thinker since TOM PAINE?

BOOK REVIEW

THE CHANGING DRAMA, by Archibald Henderson. Published by Henry Holt and Company. New York. $1.50.

A very good book could be written on the subject of "The Changing Drama," but Mr. Henderson—if we mistake not, Professor Henderson—has failed to write such a book. What he has done is to gather under this interesting title a number of chapters which might just as well have been called in their collective form any general thing that relates to the theater. In other words, Mr. Henderson has shown selective ability in the judgments of others, rather than independent critical judgment. Very often he has three or four quotations to the page, and when a person has finished the book, it is these phrases of other men once more impressed upon us that stick in the memory, rather than Mr. Henderson's own very general conclusions.

He starts off rather interestingly on "Drama in the New Age," but interest sags as he goes on through these other chapters: "The New Criticism and the New Ethics," "Science and the New Drama," "The New Forms—Realism and the Pulpit Stage," "The New Forms—Naturalism and the Free Theaters," "The Battle with Illusions—the Old Bondage and the New Freedom," "The New Technique," "The Play and the Reader," "The New Content," "The Newer Tendencies." In his chapter on "The Play and the Reader," Mr. Henderson quotes Shaw's familiar stage directions by the page, and otherwise takes up much room to say that, in his opinion, published plays should spell out "L." to "left-hand side of the stage." Incidentally, he omits all mention of Barrie's stage directions, which are quite as illuminating and much much delightful than any others we have seen.

Mr. Henderson, stating in his preface that he acts as historian and interpreter of our present-day drama, rather than as critic, exercises an historian's prerogative, and makes a few prophecies. Among them is this: "I have often felt that America's first great conquest in the domain of the drama was destined to be, because of her contributions to world literature in the technique and form of the short story, a mastery in technic and form of the one-act play. But before that comes, we shall have to find place to produce, to develop one-act plays. Certainly the sketches which can be given in vaudeville are not to be masterpieces, and a considerable portion of the playlets given at our one-act theaters between gasps have been of foreign authorship.

No; Mr. Henderson is rather theoretical. He's even more so in the terms he uses for subdivisions. For example these, what he calls great contributions to modern drama: 1, drama of immediate actuality; 2, drama of intellectual content; 3, social drama, 4, drama of social implication, 5, drama of sociologic injunction.

Then the book has been rushed a little, at least through the hands of the proofreader. For instance, this mistake: "Sir Robert Chiltern in 'Lady Windermere's Fan.'"

TRIBUTE FROM AN OLD ACTOR

Editor DRAMATIC MIRROR:

SIR,—It is a great pleasure for me to look forward to receiving THE MIRROR every week. I have many friends on your side, and was an actor there years ago with Madame Modjeska. I think your paper the best dramatic organ in the world. Yours sincerely,

FORBES DAWSON,
Member Incorporated Society of Authors.
WIMBLEDON, S. W., ENGLAND, Feb. 5, 1915.

THE IMPROVED MIRROR

Editor DRAMATIC MIRROR:

SIR,—Just for "Ol' Times' Sake," as one of your out-of-towners "way back in '89—ten years only after the establishment of THE MIRROR—I feel I must congratulate you, as well as felicitate THE MIRROR, upon the fine success attending the issue of the "Anniversary Number, 1879-1915."

It is surely a remarkable number, in matter, in color-type, in black, and in half-tones; but, best of all, in the advertising columns.

Since I used to read THE MIRROR regularly every week, I see its size has been made more pocketly companionable. I see, too, the price is the smallest part of the paper—smaller almost by half. Those Wilsonian-Bryanesque times, may be, are accountable for these changes. Whatever it was, I hope you are getting the response rightly merited.

Sincerely yours,
O. J. MITCHELL.

LOS ANGELES, Feb. 8, 1915.

GALLICIZING "PRINCE OF PILSEN"

(Reynold Wolf, in Morning Telegraph.)

Art has again been obliged to bow to the influence of war, and up in Toronto this week "The Prince of Pilsen," after years of German atmosphere, has changed its locale to France.

When the engagement at the Princess Theater in Toronto was booked by the Henry W. Savage office, the members of the company contemplated it with fear and trembling. It will be recalled that the principal scenes are laid in Heidelberg, that the leading German character makes his entrance to the accompaniment of "Die Wacht am Rhein," and that a male chorus in a song, called "Heidelberg," is the musical hit of the performance.

Your Uncle Henry W. Savage, however, was not to be thwarted. The Toronto engagement looked promising, and he was not to be kept out by any war scare. So, when the curtain went up at the opening performance, Heidelberg became Nice, the Heidelberg students became art students from Paris, and John W. Ransome, as Hans Wagner, a Cincinnati brewer, made his entrance to the strains of the "Marseillaise."

CANNOT DO WITHOUT IT

Editor DRAMATIC MIRROR:

SIR,—I want THE MIRROR for another year, and many more to follow, I hope. Had you raised your subscription instead of lowering it, I would have renewed. I just could not do without it. Although I have not been on your books as a subscriber for very long, I have been a reader of your paper for some ten to twelve years; in fact, ever since I became a professional.

Allow me to offer my congratulations on your splendid Anniversary Number. In my judgment it is the "Peer of them all."

LIONEL MORRIS.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

T. DE A.—We have no records of a dramatization of "Count Hannibal," or "The House of the Wolf," and doubt whether any such were made for the American stage. David Belasco has not published his plays. Richard Mansfield died Sept 7, 1907, and Kyrle Bellew Nov. 8, 1911. We have no back numbers later than 1912 for sale, but the notices would probably not aid you. Pictures of them were printed during a period of years and seldom in groups. We understand that Jerome K. Jerome has returned to London, where he can be addressed care of some prominent theater. Royalties for plays range from 5% to 10% of the gross receipts, according to the drawing power of the play, and rising in proportion as the receipts increase. One-act plays pay around $25 a week, unless by established authors whose name has a drawing power.

A CONSTANT READER, New York.—(1) "Little Eyolf" cast consisted of Madame Nazimova, Ida Conquest, Brandon Tynan, Robert T. Haines, Gertrude Berkeley, and Master George Tobin. (2) The cast of "The Doll's House" included Madame Nazimova, Dodson Mitchell, Theodore Friebus, John Findlay, Blanche Stoddart, Mrs. Jacques Martin, Mabel Findlay, Master William B. James, and Violette Hill. (3) Nazimova was known as Alla Nazimoff when she first came to America. She was formerly the wife of Paul Orleneff, a Russian actor. At present she is married to Charles Bryant, her leading man. (4) Both of her parents were of Jewish origin. (5) She played at a theater on East Third Street for a few months. Later she appeared at the Windsor, Murray Hill, and Herald Square theaters.

H. C. C., Baltimore.—Thomas A. Conkey's permanent address is Lambs' Club, 130 West Forty-fourth Street, New York.

CHAS. L. HALL, New York.—Mary Asquith and the Dramatists' Play Agency, both at 145 West Forty-fifth street; The Manuscript Universal, 220 Fifth Avenue; Sanger and Jordan, Empire Theatre Building, and the American Play Company, 33 West Forty-second Street, are reliable play agents. The first-named has specialized in vaudeville acts.

JOHN STORM, Chicago.—The Columbia Amusement Company. We know of no permanent musical comedy producing company in your city, except possibly Rowland and Clifford, Masonic Temple Building, Chicago.

GORDON M. ROSS, Toronto.—See answer to Charles L. Hall.

H. P. M., Washington, D. C.—"The Only Girl" is a muscial version of "Our Wives," a comedy adapted from the German by Frank Mandel and Helen Kraft and produced at Wallack's Theater in the fall of 1912. Some of the leading players in "Our Wives" were Henry Kolker, William Roselle, John Findlay, and Pamela Gaythorne.

G. C. BENEDICT, Cincinnati.—The cast of "A Knight for a Day" consisted of Mayme Taylor, Lottie Kendall, Percy Bronson, Sherman Wade, Gus Thomas, Will P. Carleton, May Vokes, John Slavin, and Gavin Harris. Two such books as you inquire about are "Who's Who in Music and Drama," H. P. Hanaford, publisher, Knickerbocker Theater Building, New York (price $5), and "Who's Who in the Theater," by John Parker, Sir Isaac Pitnam and Sons, 1 Amen Corner, E. C., London, England, about the same price.

R. K. HOLAHAN, Los Angeles.—See answer to other correspondents relative to reliable play brokers.

A. L., New York.—Miss Emily Stevens is at present playing with the Rolfe Moving Picture Company.

AMONG THE REFORMED ONES

(Burns Mantle in the Evening Mail.)

"One might almost attract a whoop from the announcement that, after appearing in 'Maternity,' Richard Bennett is to appear in 'Nearly Married,'" writes Frederick Schrader in his DRAMATIC MIRROR. Yes, and falling in that, one might think of Marie Wainwright as the mother superior in "Marie-Odile," following her appearance as the landlady of a different sort of apartment house in "To-Day."

DANIEL E. HERVEY, newspaper man, musician, and composer, died of heart disease at his home in Newark, N. J., on Dec. 26. He was one of the editors of the American Encyclopedia.

ON THE RIALTO

What a woman doesn't know she suspects.—*Adage.* What a man suspects isn't always fit to print.—*The Sage.*

If an actor spent as much time looking for an engagement as he spends looking for trouble he could smile and smile and never be a villain.—*The Sage.*

A woman is as old as she looks before breakfast.—*Ed. Howe.* An actor is as old as he feels when he can't get an engagement.—*The Sage.*

Irving Cobb as lecturer on what he saw of the European War has more linotype machines working for him than Colonel Lampton ever dreamt of in his philosophy.

Gastronomic note: It is whispered along the Rialto that the members of the many English companies in town swallowed their pride last Monday to the extent of giving special performances in honor of George Washington.

According to the box-office statistics, Laurette Taylor is making as thorough a conquest of London in "Peg o' My Heart" as she did of New York. On the twenty-second week she played to $9,800, the largest week's receipts since she began her engagement in that city.

Glenmore Whitney Stuffy-Davis has a contract with Sun O'Malley to write G. W. S.-D.'s upsandowns and comin'sangwines. The title will be "Glenmore Whitney Stuffy-Davis Between the Clothes Lines." Percy Heath announces that he will damitise the book.

Robert Dempster, the new leading man of the Little Theater in Philadelphia, has recently returned from the European war zone, and finds "American actors sitting around waiting for work," while a lot of English actors who ought to go out and fight are getting the American engagements. "I reckon," observes Mr. J. Solis Cohen, Jr., Philadelphia correspondent of THE MIRROR, "Mr. Dempster never tried living in a trench as a target."

The people of Manchester, England, have no intentions of allowing Stanley Houghton's memory to fade. In that city on Feb. 10 a tablet was unveiled in the Central Free Library, bearing these words:

"William Stanley Houghton, of Manchester, dramatist, 1881-1913. 'The younger generation is bound to win. That's how the world goes on.'" A quotation from Mr. Houghton's play, "The Younger Generation."

A scholarship bearing his name is to be established at the Manchester Grammar School, with the object of encouraging the serious study of the drama.

"The show must go on."—*Uncle Toby in "Polly of the Circus."* George Arvine, leading man of the Arvine Stock company, at the Cambria Theater, Johnstown, Pa., played his part while his son was on the operating table. As often as Arvine could leave the stage he was in telephone communication with the hospital. When his cue came he had to ring off and then when his lines were spoken he was back at the 'phone. You have seen "Polly of the Circus." You remember that old Toby says in that play: "It doesn't matter how we feel, the show's got to go on." So it was with George Arvine. About a week before the operation on his son, George Arvine delivered a lecture to the High School Boys' Bible Class of the Y. M. C. A., in which he told them that an actor was only a human being who had often to smile when his heart was breaking. A few days later Arvine was playing in "The Lane" while his ten-year-old boy was under the knife at Mercy Hospital. At 3.45 the operation was started, but the father could not be by his boy. He had to keep on with his lines, and nobody at the matinee even knew what conflicting emotions were tearing into his character as he played on for their entertainment. Telephone reports every couple of minutes kept him in touch with the work of the surgeon. When the physicians made the incision, the pus gushed forth, because already peritonitis had set in and the appendix was ruptured. A second operation was necessary, and the little sufferer died Feb. 10.

Retired Playgoer's recollections, continued: "Of all amusements, I confess to an affection for the circus and circus people. This recollection is about two of them. George Starr was the pilot of the old Barnum and Bailey circus when Barnum was in the flesh. I met Starr first in the Middle West, and the last time P. T. was in Chicago Starr made it possible for the three of us to dine together at the Auditorium Hotel. Starr told me afterward that the last interview with Barnum that was printed was that which grew out of the dinner, for that year Barnum quit appearing in public. I came to know Starr well. He married one of the Barnum performers. She was the woman who first did the catapult act, the first thriller of the Barnum and Bailey show. She met with an accident in her act and it incapacitated her professionally for life. Starr was tenderly devoted to her in her affliction. He told me in his frank way that was always boyish that they did not really become lovers until she became helpless. She went abroad with him when he was the contracting agent for the show in gathering European freaks and purchasing animals in India and Africa. When I came to New York the Starrs were living in an East Side apartment. I was their dinner guest one Sunday evening. A number of Starr's freaks were present. Mrs. Starr, although a cripple, was at the McGregor end of the table, and what a jolly hostess she was! She was the soul of the hour. The people who knew her adored her. The Starrs went away soon after, and when I heard of them last they were living in London."

WILMER AND VINCENT SUE

Wilmer and Vincent, Inc., have brought suit against Winthrop Ames to recover damages for the alleged failure of "Evidence" to appear at their Majestic Theater in Utica. The Wilmer and Vincent people claim that the attraction was booked, contracted, and that the agent had visited Utica, posted his paper and gone on his way when they were notified that the play was canceled and closed for repairs.

It is charged that instead of closing for rehearsals, the play was brought into New York, where it played for two consecutive weeks at the Lyric Theater.

PLANS OF "THE MODERN STAGE"

Ibsen's "John Gabriel Borkman" will be the second offering of The Modern Stage, founded and directed by Herr Emmanuel Reicher. The play will be presented on March 16 and 17, with Herr Reicher in the title-role. Mary Shaw and Carlotta Nillson will also be in the cast.

The season will conclude on May 11 with a performance of Tchekov's "Unkel Vanja."

ACADEMY PUPILS IN NEW COMEDIES

"The Lie Beautiful," a comedy in three acts, by Maxwell Parry, will have its first presentation at the fourth matinee of the season to be given by the American Academy of Dramatic Arts, to-morrow afternoon in the Empire Theater. "Pistols for Two," a comedy in one act, by Tom Gallon and Leon M. Lion, will also be given.

RICHARD LAMBERT, PRODUCER

Richard Lambert, press representative for the attractions of John Cort and Oliver Morosco, has entered the producing field. He will shortly bring out a new farce by Robert Homans and Frank Hatch, entitled "The Blue Envelope." In the cast will be Virginia Pearson, Carrie Reynolds, Diedra Doyle, W. J. Ferguson, Mark Price, George Howard and others.

BARKER TO PRODUCE DANISH PLAY

Granville Barker has announced his intention to introduce into his season of repertory at Wallack's Theater a play from the Danish of Wiers Jennssen called "The Witch." The next play scheduled for presentation is Shaw's "The Doctor's Dilemma," rehearsals of which have already begun.

MISS TEMPEST IN AMERICAN PLAY

By an arrangement between John Cort and Selwyn and Company, Marie Tempest will be under Mr. Cort's management for the rest of the season and will on March 1 begin a Western tour in "Nearly Married." This will be the first time that Miss Tempest has acted in an American play with her company.

ACTOR LEFT $38,594 ESTATE

F. Cuyler Hastings, the actor, who committed suicide on Jan. 10, 1914, left an estate of $38,594, according to the appraisal filed on Feb. 15 in the Surrogate's Court. The largest part of the estate goes to George W. and Anna Hastings, a brother and sister.

AMERICAN IRISH PLAYERS

Company Formed to Correct Impression of Irish Life—"Glendalough" the First Offering

The American Irish Players Company is the name of a new organization incorporated last week to promulgate Irish music and literature in play form, to portray properly Irish character, wit and legend, and to present Irish drama and opera to the American public.

The founders of the organization feel that the American public has formed a wrong conception of Irish life from "The Playboy of the Western World," the drama which caused a riot when it was presented at the Maxine Elliott Theater by Lady Gregory's company some years ago, and it is their purpose to correct that conception. Among the directors and stockholders of the American Irish Players are many prominent Irishmen of New York, Brooklyn, and Boston, the three cities wherein the greatest resentment toward the Abbey Players was felt.

Thomas Phillips, who has been identified with many prominent producing managers, is the general manager of the new company, while Miss Deborah Byrne, long associated with the operatic and concert world, is the treasurer.

The first offering of the organization will be "Glendalough," a romantic opera, the libretto by Edward Paulton and Charles Bradley, and the score by Ward Stephens. The premiere will take place in a Broadway theater about Easter time. An effort will be made to appeal not only to the Irish of America but to a general cosmopolitan public.

TO OPEN THEATRICAL EXCHANGE

Under the management of Amelia Summerville, a theatrical exchange and tea room will be opened at 15 West Thirty-seventh Street on March 1. It is the unique plan of Miss Summerville to establish sales rooms in which actors and actresses can buy and sell home-made products as cakes, preserves, fat-reducing breads, toilet preparations, etc. Though the enterprise is designed primarily to benefit the members of the profession, the public is invited to patronize the shop. Dancing from four to six o'clock will be a feature of the tea room.

Miss Summerville says that she hopes her plan will be of great assistance to stage people, by giving them an opportunity to help one another.

MANY CHANGES IN THEATERS

Many changes are scheduled in the local theatrical map this week. Otis Skinner in "The Silent Voice" leaves the Liberty for a road tour, giving way to the film drama, "The Birth of a Nation." Robert Mantell closes at the Forty-fourth Street after a four weeks' engagement. He will be succeeded by "The Peasant Girl." "90 in the Shade" will end its run at the Knickerbocker and will be followed on March 8 by "Fads and Fancies." Phyllis Neilson-Terry in "The Adventure of Lady Ursula" will open at the Maxine Elliott on Monday, March 1.

O'HARA AT GRAND IN PITOU PLAY

Fiske O'Hara made his Manhattan debut under the management of Augustus Pitou, Jr., at the Grand Opera House, Monday, Feb. 22. The play in which he is making his first appearance here is "Jack's Romance," the story of which deals with people and events of the eighteenth century. It is a product of the pen of Augustus Pitou, who furnished Scanlan and Olcott with most of their plays. Mr. O'Hara played at the Bronx Opera House last season in "In Old Dublin."

HOPE LATHAM WEDS COLLIN KEMPER

Word has been received from Palm Beach of the marriage of Hope Latham, who retired from the stage some time ago to wed the late Harry Sheppard Coykendall, of Kingston, to Collin Kemper, of the theatrical firm of Wagenhals and Kemper. The ceremony was performed at Hoboken on Jan. 5. This is the second time within two years that Miss Latham has secretly become a bride. Mr. Coykendall's death last October disclosed that he and Miss Latham had been married since Feb. 6, 1913.

"PEASANT GIRL" HERE MARCH 1

"The Peasant Girl," which has been circulating about the hinterland for several weeks, will come to the Forty-fourth Street Theater March 1, succeeding Robert Mantell. Emma Trentini and Clifton Crawford are the stars of the operetta, which has been adapted from the Viennese "Polenblut." The music is by Oskar Nedbal, and Edgar Smith has adapted the book from the German of Leo Stein.

AMATEURS ACT FOR CHARITY

The performance of "Fanny and the Servant Problem," by the Trinity Dramatic Club of Montreal, Feb. 5, in aid of the Western Hospital, was a big success artistically and financially. Over $800 was cleared for the charity.

TO DRAMATIZE "BLISTER JONES"

Augustin MacHugh, author of "Officer 666," has closed a contract through the office of Samuel French, to dramatize the racetrack stories, "Blister Jones," by John Tainter Foote.

The PUBLICITY MEN

Edward J. Barry is doing the press work for the American Irish Players company. The first production of the organization will be "Glendalough," an Irish romantic opera.

Richard Lambert, producer, has engaged Richard Lambert, publicity man, as his general press representative.

Dave Wallace's hosts of friends throughout the country will be glad to know that he is on the road to health again after a recent operation for appendicitis at Flower Hospital.

William Bartlett Reynolds is getting some excellent spreads for "Rosemary" in Michigan newspapers. As a part of his campaign he is sending out attractive brochures containing an appreciation of the play by George Pomeroy Goodale of the *Detroit Free Press.*

John Wilstach, who will be remembered for his brilliant work in behalf of Kitty Gordon in "The Enchantress," is back in town after a tempestuous tour in advance of Fritzi Scheff in "Pretty Mrs. Smith." The last two seasons Wilstach went to the Coast ahead of John Drew and Henrietta Crosman. By balancing as on a see-saw between dramatic and musical comedy work he keeps the terrors of monotony far away.

S. Jay Kaufman has evolved an effective mode of reaching out-of-town visitors and drawing their attention to "The Law of the Land," at the Forty-eighth Street Theater. Each of the sight-seeing cars, as it comes to the corner of Forty-eighth Street and Broadway, stops and the lecturer announces that on this street is located the Forty-eighth Street Theater, where "The Law of the Land," "The best play in New York," is located.

Wendell Phillips Dodge is sending out an announcement which states that he has been made the editor in America of the *Strand Magazine* and the *Wide World Magazine* and the sole American representative of the Messrs. George Newnes, Ltd., publishers, of London. For some time Mr. Dodge has conducted a breezy dramatic department in the *Strand*. He, of course, continues as general press representative for David Belasco.

A new record was established on Washington's Birthday when three performances of "Experience" were given at the Casino. According to Will A. Page the demand for seats for the usual matinee and night performance was so indicative of capacity that a morning show was added to take care of the overflow. The management uniquely provided for the comfort of the players by having the Ritz-Carlton serve both lunch and dinner on the stage between performances.

The *Fresno, Cal., Herald* of Feb. 1 had the following to say of Harry Davidson, ahead of "The Whirl of the World": "Harry Davidson, a former Fresnan who is now the 'man ahead of the show' with the 'Whirl of the World' company coming to the White Theater, spent yesterday in his former home. Mrs. Davidson was with him. It was twenty-three years ago that Davidson was depot express agent of the Wells-Fargo Company. A true showman, he did not fail to tell his friends of the show he is piloting across the country."

The Punch and Judy Theater has a goose for a mascot. According to Claxton Wilstach, the goose was recently sent to stage manager, George Vivian, in a crate on which was inscribed "One of the Clever Ones." The management craftily raffled it among the stage hands as a prize for shortening intermissions, but the winner decided, however, he was clever enough without the aid of the goose and gave it back to the management as a mascot. The goose, which happens, by the way, to be a gander, has been named Toby.

POST'S MARRIAGE ANNULLED

The marriage of Guy Bates Post and Jane Peyton Post was annulled in Chicago on Feb. 16. The evidence showed that Mrs. Post was divorced Oct. 28, 1907, from A. C. Gordon Wold, to whom she was married May 31, 1903. Mrs. Post testified she understood that the decree had been entered Aug. 8, 1907. She married Mr. Post on Aug. 21, 1907.

PREMIERE AT MAHANOY CITY, PA.

"The Rambler from Clare" had its premiere in Mahanoy City, Pa., Feb. 16, before a crowded house. J. Jerome Nolan appeared as the Rambler. The company is now touring New York State and Pennsylvania.

The many friends of Agnes Barrington sympathize with her in the loss of her mother, who died at her country home in Clifton, N. J., on Jan. 31. Miss Barrington will resume her professional career.

Charles Frohman has added George Arliss to the cast of "A Girl of Yesterday," with which company he opened in Philadelphia this week.

THE FIRST NIGHTER

"THE TRAP"

Melodrama in Four Acts, by Richard Harding Davis and Jules Eckert Goodman. Produced by Arthur Hammerstein at the Booth Theater, Feb. 19. Staged by Tully Marshall.

Jane Carson ..... Martha Hedman
William Graham ..... David Powell
Henry Carson ..... Frederick Burton
Martin ..... Tully Marshall
Edward Fallon ..... Holbrook Blinn
Messenger ..... Albert Wolfe
Helen Carson ..... Elaine Hammerstein
Butler ..... George Berliner
George Anderson ..... Robert Wayne

Time—The Present. Place—The Yukon and New York. Act I.—The Yukon, Carson's shack in the Yukon. Act II.—One year later. Graham's apartment, New York city. Act III.—Same evening. Fallon's room, Hotel Astor, New York city. Act IV.—Same as Act II. A few days later.

Much was expected of "The Trap," and little was realized. Much, because it has as co-author Mr. Richard Harding Davis, who, as one of our minor story tellers, has usually proved himself expert in dealing with violent situations, the conflict of elemental passions and the use of guns and knives. There is violence in "The Trap," but little of human nature, no sincere underlying motives, and little cohesion. On the other hand, the acting is of the highest order of excellence, and Mr. Arthur Hammerstein, who is responsible for the production, has scenically equipped the play with a fine regard for atmosphere.

The first act is laid in the Yukon, where Jane Carson tenants a mountain cabin with her father. She is wooed by William Graham, a young Eastern man, and by Edward Fallon, a young miner. She refuses both for some mysterious reason, but the audience is soon admitted to the secret. She was secretly married to Fallon's brother, a good-for-nothing, who had a wife and child across the mountains. At a psychological moment he is killed just as Jane is about to start East in response to a telegram from home that her mother is dying.

She likes Fallon, but on the trip East, accompanied by young Graham, she surrenders to him, and a year later we see her established as Graham's wife and the mother of an infant in New York. Now turns up a despicable blackmailer named Martin, who knows of her previous marriage and her desire to keep the secret from her present husband. As played by Tully Marshall, this is one of the most adroit blacklegs ever seen on the stage. Refusing to be blackmailed any longer, and knowing that Edward Fallon is in the city, now grown rich out of a claim given him by Jane for borrowed money, she hastens to his apartment at the Astor to warn him against her husband, whose jealousy has been aroused by Martin, and of course is caught there. She hides behind a curtain while Fallon lays a trap for Martin.

The blackleg enters, demands a fabulous sum of hush money from Fallon, and about to resort to violence, is shot by Jane and killed on the spot. General alarm! Quick as thought Fallon puts a pistol in the dead man's hand, and when others enter the room declares he killed Martin in self-defense, while the jealous husband, a moment before raging with a furious desire to kill Fallon for his interest in Jane (he has registered a half interest in the new mine in her name), chivalrously declares that Jane came to the room with him—a declaration wholly inconsistent with any ordinary line of human conduct, and grossly theatrical.

After that matters become normal again. We are back in Graham's home. Fallon is being tried for the shooting of Martin, sure of acquittal, and the real facts slowly percolate into the doubting mind of Graham. He learns that Martin has made it appear that there was some affair between Fallon and Jane, shrewdly confounding him with his dead brother, so that when Fallon has been acquitted and enters, the irate husband is reconciled, Jane is happy, and Fallon takes appreciatively to her less serious sister.

Few plays have been presented with better actors this season. Miss Hedman is charming as Jane, and Mr. Blinn is a wholesome, manly Westerner to the last button, while the performance of Martin at the hands of Mr. Marshall is something to be enjoyed in total disregard of the infamous type represented. Also Mr. Powell's acting of the husband and Elaine Hammerstein's breezy sister of Jane, together with Frederick Burton's characteristic playing of Jane's father, a typical mining gambler, all deserve the highest praise. The play only is weak.

"THE DICKY BIRD"

Comedy in One Act by Harvey O'Higgins and Harriet Ford. Produced by the Modern Play Company at the Park Theater, Feb. 19.

Mrs. Griffiths ..... Mary Shaw
Richard P. Bowen ..... Stephen Wright
Emily ..... Chrystal Herne
Hedwig ..... Marie Hudson

Harvey O'Higgins and Harriet Ford have combined their talents to decided advantage in "The Dickey Bird," the little play which has been introduced as a curtain-raiser to their more serious effort, "Polygamy," at the Park Theater. Were it elaborated into a full evening's entertainment it would undoubtedly enlarge its authors' coffers to an amazing extent. The play contains an excellent idea, which has been handled adroitly and humorously. It concerns the successful rebellion of Richard Bowen. All of his married life he had succumbed to the maternal affections of his wife. She bought his neckties and hats, directed his tailor, did his thinking for him, and finally, to cap the climax, called him "Dicky Bird." Though he resented her ministrations he knew no method of asserting his individuality. One fateful evening, however, she led him to a performance of "A Doll's House." As the play developed he decided that the heroine was his exact counterpart. He was nothing else than a male Nora. He saw a ray of enlightenment. He would follow Nora's example. And so during an intermission he quietly left his wife and never returned.

This disclosure of his past is brought about through an ironical twist of circumstances. Bowen, who has married again, comes with his young bride to look at an apartment which has been advertised. It happens to belong to the woman whom he deserted. The former wife has the momentary joy of upbraiding him. But when he retaliates successfully she is content to let him sail peacefully on his newly entered sea of matrimony.

The comedy is exceptionally well played. Mary Shaw brought her fine sense of values to the part of the deserted wife. It was delightful to see Chrystal Herne in a role in which she was not a creature in wild distress. Stephen Wright was very human as the Dicky Bird, and Marie Hudson contributed a good characterization of a blundering German servant.

"MAID IN AMERICA"

Musical Revue in Two Acts and Eleven Scenes. Staged by J. C. Huffman. Lyrics by Harold Atteridge. Music rewritten by Sigmund Romberg and Harry Carroll. Costumes Designed by Melville Ellis. Musical Numbers Staged by Jack Mason. Produced at the Winter Garden, Feb. 18.

Made in America Song Writer ... Harry Carroll
Made in America Chorus Girl, Minerva Coverdale
Made in America French Actress, Belle Ashlyn
Made in America Man from Home, John Sparks
American-Made Coat Room Boy ..... Lew Brice
Made in America Cabaret Entertainer ... Yvette
Ignatz, a waiter, made in America, Sam Adams
Ignatz the Second, also made in America, Carl Dellerto
An American-Made Diner ..... Will Stanton
Frederick, an American waiter .. James Clemons
Another American-Made Diner ... Harold Robe
The Made in America English Lord, Bert Clark
George Rival, her former lover, remade in America ..... Charles J. Ross
Anna Gray, his American wife .. Maud Lambert
John Gray, a jealous husband, made in America ..... Hal Forde
The Made in America Society Lady, Blossom Seeley
The American-Made Comedian ..... Harry Fox
Nettie, ... Nora Bayes
American "Souse" ..... Sam Adams
Ginby, made in America ..... Yansci Dolly
The American-Made Vagabond ..... Joe Jackson
Alexandra ..... Ruby Helder
Romance, American-made dancer .. Mlle. Dazie
The Reason Girl ..... Lois Waltner
A Chorus Girl ..... Eleanor Brown

The new production at the Winter Garden follows the pace set by its predecessors. There is much nonsense, some burlesque, a riot of beautiful costumes, gorgeous stage settings and novel effects and the prettiest chorus girls one would wish to see in its bid for patronage as a Broadway success. The music is lively and keeps everybody on the stage moving. It isn't possible for anybody to become bored, for the many changes of scene and costume, as well as a long list of specialties, make one wonder what is coming next. The people on the stage get very well acquainted with the audience before the performance is over for they walk along the runways and stroll up and down the aisles in semi-darkness, illuminated, however, by flashes from the electric lights with which the girls peer into the faces of various persons during the search for "Someone's Heart." This feature is bound to prove popular.

The cast of "Maid in America" speaks for itself. Most of its names are well known in vaudeville as headliners. Nora Bayes is a tremendous favorite no matter whether her songs prove to be good or bad. They are always given with the Bayes touch. Miss Bayes sings "There's a Little Bit of Everything on Broadway," "The Stolen Melody," "Whistle and I'll Come to You" and "Suzi Ann" with Harry Fox. Blossom Seeley has a difficult alliteration in "Sister Suzie's Started Syncopation," with which she proves herself the equal of Jolson, "Oh, Those Days" and "Mr. Tosti, Good Bye." Maude Lambert, Mme. Berisa, Belle Ashlyn, Hal Forde, Harry Carroll, Harry Fox figure prominently in songs and dances. Yvette, the temperamental violinist, flitted about as she plays. Then there is Charles Ross in a perfect imitation of Leo Ditrichstein and a funny caricature of Belasco. Yancsi Dolly, in a Castle dance and a few of her own, and Mlle Dazie in a "Ballet of Color" are big features of the production. Among the eleven scenes, "The Boardwalk at Times Square" is the most novel from a local point of view and "The Grecian Gardens" the most beautiful.

THE WASHINGTON SQUARE PLAYERS

The Bandbox on East Fifty-seventh Street again became an active point on the local theatrical map last Friday night, when the Washington Square Players, Inc., an organization composed of members of the literary and artistic colony of the Square, opened its season. If the first programme offered forms any basis of judgment, the organization has taken a long step toward realizing their aim, which is to advance the standards of American drama by means of experiment and initiative.

The programme, made up of four playlets, indicated unmistakably both in its matter and its manner of presentation that the policy of developing new ideas free from the taint of commercialism was being rigidly followed. By the simplicity in which their offerings were staged and acted, and by the atmosphere of wistful unreality which was so successfully imparted, the Players gave evidence of having borrowed a leaf from the notebook of Lady Gregory's Irish Players. One noted in their work the same striving for sincerity and humanity, the same desire to draw away from any vestige of theatricalism, as characterized the Irish Players' movement. But this new organization can and should advance far beyond the outposts of the Dublin company, because its field is not restricted to one nationality. Though American authors are given a preference, no discrimination will be shown toward foreign authors whose works have artistic merit. Indeed, the most successful offering of the programme was a little play by the Belgian poet, Maeterlinck, entitled "Interior."

The Old Man ..... Walter Frankl
The Stranger ..... Ralph Roeder
Mary ..... Beatrice Morelli
Martha ..... Ruth Vivian
A Peasant ..... H. C. Kiefe
The Father ..... Remo Bufano
The Mother ..... Josephine A. Meyer
The Elder Daughter ..... Edwina Behre
The Younger Daughter ..... Marion Ballin

The scene was a room in a peasant's home at night. The front wall of the cottage, in which two large windows are located, separates the family, occupied within, with their many evening tasks, from the fore stage, which represents a garden. Into the shadowy garden figures gather. They are simple country folk come to tell of the drowning of one of the daughters. They hesitate to perform their duty, but one finally goes within. As he delivers his message one sees only the pantomime, the figures in the garden meanwhile continuing their conversation. The family rushes out into the night, leaving the little baby in its cradle, unconscious of its mother's death. The acting was particularly well balanced in this play and would have done credit to professionals of long standing. Each player acted with the right reserve and the touch of wistfulness, so necessary to a Maeterlinckian production. Walter Frankl as the old man read his lines exceptionally well and played with distinction and naturalness. Remo Bufano, Josephine Meyer, Edwina Behre, and Marion Ballin as the members of the family in the interior acted with humanity and simplicity.

"Eugenically Speaking" by Edward

A Satire by Edward Goodman.

Una Braithewaite ..... Florence Enright
Mr. Braithewaite, her father, George C. Somnes
George Cozzy ..... Karl Karsten
A Man Servant ..... Ralph Roeder

This playlet is a cleverly written satire which concerned the adventures of Una Braithewaite in her pursuit of a mate eugenically perfect. While on the scent she snares a husky street car conductor, only to find when she has finally persuaded her father of the desirability of the match, that he is married to a girl with the same advanced ideas. The conductor hints, as he departs, that means exist whereby she can be more successful in the future. Florence Enright as Una was spirited and forceful.

"Licensed"

A Social Comedy, by Basil Lawrence.

Janet Ransome ..... Ida Rauh
Mrs. Ransome, her mother, Josephine A. Meyer
Rev. John Tanner ..... George C. Somnes

"Licensed" is the story of a young woman whose fiancé has died before the arrival of the minister to marry them. The minister at first hesitates to sign the marriage certificate, since the girl has strayed from paths of righteousness, but on the earnest pleading of the old mother he relents and so legitimatizes the child which is so shortly to be born. Ida Rauh made a pathetic figure of the young girl, and Josephine Meyer was capital as the mother. The play can be made more effective with a little speeding up and a careful pruning of some of the minister's lines. He repeats himself to a somewhat monotonous degree.

"Another Interior"

A Gastronomic Allegory.

A Good Angel in the Flesh ..... Floyd Dell
A Bad One ..... Griffin Barry
Carbon Dioxide ..... Vincent Cicatelli
Hydrogen Sulphide ..... Romualdo Bufano
Butyric Acid ..... Arthur Balsamo
Hydrochloric Acid ..... Charles Frattelone
Time ..... Joseph Popino
A Cocktail ..... Albert Boni
An Oyster ..... Helen Westley
Three Sauces ..... Josephine Gotsch, Loretta Macguire, Josephine Nivenson
A Hog ..... H. Day
An Irresistible Liqueur ..... Philip Moeller

The human stomach is dramatized for the first time in this pantomime. The scene, of black and red draperies, represents the interior of the stomach. Various acids and dissolvents which inhabit the stomach are reposing when a voice above is heard ordering cocktails, oysters, ham and other gastronomic delights. As the different articles of food enter, the acids pounce upon them and proceed to vanquish them. It is novel and delightfully grotesque.

IRVING PLACE THEATER

The Irving Place company appears to have got hold of another success similar to that of last season, "Kasernenluft," in a musical comedy dealing with the present war, entitled "Immer Feste 'Druf," which may be popularly translated as "Up and At 'Em." The comedy was staged in Berlin early during the war and had a run of 150 nights. It has been partly rewritten by Heinrich Matthaes, of the company, so as to bring it up to date. The authors are Haller and Wolf, and the music is by Walter Kollo, whose name is identified with a series of extremely popular musical pieces, some of which have been translated into English.

The play carries the audience from a fashionable mountain resort, at the outbreak of the war, to the edge of the trenches in France, and shows much characteristic soldier life at the front, the last being a scene near the battle line on Christmas day amid the snow. The only dramatic interest adheres to the estrangement of Ollendorf from his young wife through her fondness for attentions at the hands of a French visitor at the resort in the mountains. The French officer is killed in an engagement with the husband; the latter is seriously wounded and nursed through his illness by his wife as a Red Cross sister. Her identity remains unknown to him until the last moment, after which there is a reconciliation.

The four acts are largely comedy, and the piece is studded with stirring marches, seductive waltzes, and rousing duets and dances. Director Christians made a ten-strike in engaging the dashing Emmy Nicklass for the soubrette role. Miss Margarete Christians is very charming as the wife, the husband being excellently played by Mr. Richard Feist. The comedy parts are in the hands of Christian Rub, Rudi Rabe, Mr. Matthaes, Grete Meyer, Ida Engel (in about the best boy's impersonation of the season), and Emmy Nicklass, specially engaged.

The comedy has made a pronounced hit, and should have a run of fifty nights or more.

AT OTHER HOUSES

BRONX OPERA HOUSE.—The attraction at this theater this week is Rose Melville in "Sis Hopkins."

STANDARD.—Sam Bernard in "The Belle of Bond Street" is the attraction at the Standard Theater this week. The supporting company includes Mollie King, Ruby Norton and Sammy Lee, Nellie King, Harold Crane, Cyril Chadwick, Jere McCauliffe and others. Mr. Bernard's principal song hit is "Who Paid the Rent for Mrs. Rip Van Winkle."

SHAKESPEARE FESTIVAL

Anniversary Celebration in 1916 Planned—Stock Company to Tour Country

Under the auspices of the Festival Committee of the Drama League of America, a meeting was held in the Russell Sage Foundation Building on Feb. 18 at which plans were formulated to celebrate nationally in 1916 the 300th anniversary of Shakespeare's death.

The plan calls for the formation of a stock company composed of leading players, who will visit the larger cities and give performances of Shakespeare's plays in conjunction with assemblies of men and women, who will be trained for processionals and pageants. Local committees will be formed in every city and town in the country. Schools, colleges, dramatic organizations, park and recreation departments will be invited to participate.

Cities and towns which will not be visited by the stock company will be asked to arrange other forms of celebrations, such as masques, festivals, etc.

HAMMERSTEIN SELLS OPERA HOUSE

Oscar Hammerstein sold his entire interest in the Lexington Avenue Opera House on Feb. 22 to the Gersten-Cramer Amusement Company, Inc., a newly formed concern, of which Frank Gersten is the head. The price paid was $820,000. The present policy of vaudeville and pictures will be continued by the new owners.

TO PLAY "EXPERIENCE" IN TENT

When "Experience" leaves the Casino it will jump direct to San Francisco and be presented in a tent on the Exposition grounds for six weeks. The tent arrangement was made necessary by the fact that San Francisco has only three first-class theaters and the time at all these theaters was booked solid some months ago.

CHILDREN'S FUND HOLDS CARD PARTY

The Stage Children's Fund held a monster card party on the afternoon of Feb. 22 at the Park and Tilford Building, 126th Street and Lenox Avenue. The prizes included theater tickets and many unique objects of art.

Mrs. Joseph Turner was chairman of the occasion, assisted by Mrs. Millie Thorne, the president; Mrs. John H. Van Tine, Ida C. Nahm, M.D., Mrs. Frances H. Abrahall, Mrs. Fanny Kennedy, Josie Sadler, Louise Dresser, Sally Cohen Rice, and others.

In Memoriam

CHARLES WILLARD.

In loving remembrance of my dear husband, Charles Willard, who passed away at Chicago, Ill., Feb. 27, 1911. A tribute from his devoted wife, Ella Willard.

ACTORS' EQUITY ASS'N

"Absent Voters' Act." if Passed, Will Enable Actors to Vote When on Tour

At the last meeting of the Council held in the Association's rooms, Suite 808 Longacre Building, on February 15, the following members were present: Mr. Howard Kyle, presiding; Charles D. Coburn, John Cope, Jefferson De Angelis, Bruce McRae, Grant Mitchell, Frank Reicher, Grant Stewart, John Westley, and Thomas Wise.

New members elected:

Stewart Baird	Madeline Moore
Eva Benton	Helen Josephine Rafferty
Harry P. Bodle	John Charles Thomas
Jean Clarendon	Edyth Totten
T. K. Curless	John E. Trevor
Josephine Deffry	Fritzie von Busing
Marion Dentler	Harold West
Laurie York Erskine	Will West
Roy P. Knotts	Walter Young
Ella Johanna Malmrose	Earl Yeadsker

All actors are urged to observe their duties of citizenship and to exercise the right to vote. The "Absent Voters' Act" now pending before Congress will, if passed, enable actors to vote when on tour. THE MIRROR contained a clear editorial on this subject in its edition of Jan. 20.

It has been the habit, time out of mind, to dismiss the political significance of actors as nil. Please remember some of the close elections of New York city, for examples, and then note the number of adult actors and actresses in Manhattan alone, as per the last census—not forgetting that women are well on the way to being enfranchised in New York. There were three thousand (3,000) male thespians and twenty-nine hundred (2,900) female thespians in the Borough of Manhattan in 1910 and there are many more now.

We have a case in mind where a metropolitan management is said to have refused to pay an actress the sum due her by contract for Sunday night performances and when brought to court the defense was upheld in its claim that no recovery could be made on the contract because it provided that the actress was to do an illegal thing in playing upon Sunday night. Taking this as a cue an effort was made, and has been continued for three years, to have the "illegal" performances stopped, but they have been given all the time without interference. Should not actors be able to protest effectively against any such monstrous situation? Verily, Dogberry was not wholly a bonehead when he said "the law's an ass." Its representatives could too often be properly so described.

Courts base their knowledge of the customs and usages of the theatrical business upon the testimony offered in cases that come before them. As managers of the first class are seldom, if ever, in law suits, the judges are unhappily guided, in large measure, by the statements of litigants who have no standard of conduct in their treatment of actors.

It has been said recently, by a manager on the witness stand, that it is the custom to rehearse any actor as long as a manager may please and to dismiss him without compensation. The case involved had to do with an old actor that has been recognised for many years for his special ability in a certain kind of part. He was engaged orally. He was dismissed after eleven days of rehearsing and he claimed two weeks' salary at least. The A. E. A. assembled more than twenty actors, none of whom has had less than fifteen years of stage experience and most of them thirty years or more, and not one could recall a single case where such an actor was let out at rehearsals. But the court had never heard of actors receiving pay unless they opened with a play. This would leave managers free to use the services of skillful men and women indefinitely (six, eight or ten weeks), and then, as often happens, to dismiss them from ulterior motives.

Members are cautioned to advise with the A. E. A. before engaging with managers they cannot trust. "Get it in writing!"

David Belasco's present form of contract limits the probationary period of rehearsing to five days.

By order of the Council,
BRUCE MCRAE, *Corresponding Secretary.*
HOWARD KYLE, *Recording Secretary.*

"MY SCIENTIFIC BABY"

H. B. Harris Estate's Newest Production Originally Seen on the Coast

The Henry B. Harris Estate presented on Monday night, Feb. 22, at Stamford, Conn., a new play entitled "My Scientific Baby." It was originally seen at the Burbank Theater in Los Angeles under the name of "The Elixir of Youth." The cast includes Howard Hall, Edward Mordaunt, John Arthur, E. L. Covington, Beth Franklin, Anna Boyd, Antoinette Walker, and Sarah Biala.

MISS McINTYRE SUES ELLIOTT

Molly McIntyre, who played the leading role in "Kitty Mackay," has begun an action to recover $3,850 in back salary from William Elliott, manager of the production. In Miss McIntyre's suit it is alleged that on Jan. 7, 1914, Mr. Elliott agreed to pay $175 a week to her until Sept. 2, 1914, as the leading woman in "Kitty Mackay." She received the full salary until June 1, when $58 was deducted each week. The second contract, made on Sept. 2, 1914, gave Miss McIntyre $225 a week for thirty weeks. She claims to have received full pay for only four weeks, and that then she agreed to have $75 withheld each week, the difference to be paid at a later date. But the attraction closed and she got no salary at all.

Though it is rumored that Miss McIntyre and Mr. Elliott were engaged to marry, there is nothing in the papers to indicate that she professes to have any claim upon him except for salary.

The company playing "Alma, Where Do You Live?" and featuring Mabelle La Couper, has closed, owing to the illness of Miss La Couper, who is now in a Chicago hospital. The owners of this attraction, the R. B. I. Theatrical Enterprises, are busy routing a new musical play for next season, starring Miss La Couver.

This Wonderful WAR Photograph of
MR. STAFFORD PEMBERTON
(AMERICA'S GREATEST MALE DANCER)
Sent upon receipt of 25 cts. to
UNITY STUDIO, 46th St. and B'way, N. Y. City
Autographed and Suitable for Framing

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours If You Need It
SCHWARZ & FORGER
CLEANERS OF FINE GOWNS
704 Eighth Avenue, near 44th Street, New York. Phone, 4126 Bryant
12 BRANCH STORES IN NEW YORK CITY

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home entertainment, Parlor Plays, Vaudeville Sketches, Minstrel Jokes, Stump Speeches, Recitations, Dialogues, Make-up Goods, Wigs, Beards, Grease Paints, Powders, Rouges, Cosmetics, Perfumes, Catalogue FREE! FREE! FREE!
SAMUEL FRENCH, 28 West 38th Street, New York

WANTS

THE INFLUENCE OF THE DRAMA, by Granville T. Hough. Interesting reading for amateur actor or playwright. Invaluable appendix of plays produced in New York for two years, cast, managers and dramatic critics (not by name). Price $1.10. Shakespeare Press, 114-116 East Twenty-sixth St.

"THE BOOM in Punchinville," a new comedy (not hayseed). Four acts. Cast, 3 and 2. Make offer. Other plays for sale or lease. Courier, Tompkins, Iowa.

YOUNG MAN (21); American; 12yr Wire; Stenographer and Typewriter; Christian; Educated; promising dramatic experience; desires position with theatrical or film company as secretary or player. Can act as business manager or assist stage director; good appearance; refined; well travel; dramatic and executive ability. Address "Earnest," care of DRAMATIC MIRROR.

YOUNG man with $50 can secure half-interest in playlet now rehearsing. Crown, DRAMATIC MIRROR.

PARIS, FRANCE

PARIS BUREAU,
THE DRAMATIC MIRROR.

(*Special*).—M. Francis de Croisset, author of "The Hawk," produced by William Faversham this season, has been wounded in the leg and is now being treated in an army hospital. His condition is satisfactory.

The sudden death yesterday of G. A. de Caillavet at his country place in the Perigord was a sad blow to the French drama. He was forty-five years of age, genial, fanciful and witty, and was a prominent figure in the Parisian world, where his good-natured irony and his "bon mots" were renowned. Such a man could not fail to feel the attraction of the stage, and he early became the collaborator of Robert de Flers. Their success is famous and rivals that of Meilhac and Halevy. Together they wrote "Les Rentiers de la Vertu," "Chaucbette," "Mynette et sa Mere," "Les Roi," "Primrose," "L'Amour Veille" (Love Watches), "L'Habit Vert," and lastly "The Beautiful Adventure," given this Autumn by David Belasco in New York.

T. DE ABOZARENA.

MAUDE TO OPEN EMPIRE NEXT FALL

When Cyril Maude appears at the Empire Theater early next season, prior to John Drew's engagement, it will be the first time that any actor not a Frohman star has appeared at this theater. However, for many years Mr. Maude was a Frohman attraction at the Duke of York's and Wyndham's theaters, London. The new arrangement between them came about during a meeting in Washington lately. Cyril Maude will remain in America all next season with "Grumpy."

GOSSIP

Bertha Kent played Kitty in "Kitty MacKay" last week during the illness of Irene Hiseman.

At the dress rehearsal of "Inside the Lines," Isabel Goodwin fell downstairs and fractured her collar bone. However, this did not prevent her from opening with the play.

Through Sanger and Jordan, Gilbert Portuous has secured for Ethel Irving, the English actress, the English rights to "Kick In."

While in Minneapolis recently with the "Milestones" company, Arthur Row read Maeterlinck's "Aglavaine and Selysette" under the auspices of the Drama League at the Woman's Club and later in the week "Hamlet" at Graham Hall.

Charles Frohman has added George Allison to the cast of "A Girl from To-day," which is playing Philadelphia this week.

Julia Varney, who for three seasons was with the original company of "Little Women," is now on the coast with Henry Miller in "Daddy Long Legs."

IF EUGENE PELLETIER
or anybody who knows his present whereabouts or past history, will write to E. LeRoy Pelletier, 605 Fine Arts Bldg., Detroit, Mich., he will hear of something to his interest—and perhaps advantage.

Acute Articular Rheumatism.
The exact cause of rheumatism is unknown, though it is generally believed to be due to an excess of uric acid in the blood. It may be also said with equal truth that no remedy has been found which is a specific in all cases. In fact the literature of rheumatism shows that there are but few drugs which have not been given a trial. In the hands of one observer we find that a certain drug has been used with the utmost satisfaction; others have found the same remedy to be a great disappointment. All physicians however agree that every method of treatment is aided by the administration of some remedy to relieve the pain and quiet the nervous system and Dr. W. A. Hammond expresses the opinion of thousands of practitioners when he says that Anti-Kamnia Tablets should be given preference over all other remedies for the relief of the pain in all forms of rheumatism. These tablets can be purchased in any quantity. They are also unsurpassed in headaches, neuralgia and all pain. Ask for A-K Tablets.

LILLIAN HALE
LEADING COMEDIENNE
Address STANFORD HOTEL,
SAN FRANCISCO, CALIF.

E. W. MORRISON
ACTOR-PRODUCER
Management J. C. Williamson, Ltd., Australia. Cable address "Bunce," Sydney.

ALICE BUTLER
PEG O' MY HEART
Management of Mr. Oliver Morosco

JAMES L. CARHART
Maude Adams Co. Management Chas. Frohman

LOUISE MULDENER
Re-engaged. The Things That Count. W. A. Brady

LETTER LIST

WOMEN

Arianna, Elizabeth, Mme. Mimi Aguglia.
Bellair, Myrta, Eleanor Barry, Viola Beavans, Vivian Bates, B. Bruce, Pauline Bradshaw, Beatrice Beckley, Jessie Busley, Mabel Brownell, Caine, Georgia, Jessie Carr, Florence Clements, Irma Croft, Ida Conquest, Louise Crolius, Florence Clark, Mrs. L. B. Cusick, Grace Carlyle, L. Frances Clark.
De Mar, Clara, Maquita Dwight, Janet Dunbar, Lillian A. De Vere, Evelyn De Foliart, F. De Vries.
Emerson, Ida, Virginia Elwood.
Francis, Dorothy, Viola Fortesque, Frances Florida, Beth Franklyn.
Gordon, Rose.
Humphrey, Catherine, Mrs. Shelby Hull, Queenie Howlett, Irving, Eleanor, Jonbe, Lettz.
Le Roy, Pauline, Myrtle London, Emily Lytton, Ira Leonard.
Milliman, Virginia, Evelyn Mead, Ethel Meredith, Agnes Mapes, Mrs. Harry MacFarden, Parker, Nellie, Edna Porter, Russell, Ruth, Margaret Robinson, Ruth Richmond, Mrs. M. H. Ryder, Beatrice Ketcher, Stewart, May, Grace St. Clair.
Tyler, Annette, Gail, Truitt, Hazel Thompson, Stella Talajey, Von Bosse, Marguerite Hazlett, Vaders, Helen Valadarlee.
Wycherly, Margaret, Isabelle Winlocke, Mabel Wright.

MEN

Barton, Julian, Gideon Burton, Chas. Bacon, Frank Burbeck, Jos. Buckley, Sidney Booth, Jack Boyle, Lawson Butt, Harry Bowley, Frank Bixby, Thos. Burton, T. Y. Benson.
Crimans, W. W., J. H. Chase, Werner Corbin, Shep Camp, C. D. Coburn, C. R. Chase, Walter Craven.
Dean, Louis, Jno. D. Ormond, Malcolm Dunn, H. N. Dudgeon, Maurice Drew, Hunk Dillman, Frank Dekum, Russell De Richards, Paul D. Desmond, Chas. Dickson.
Hatus, Edw., J. A. Edmundson, Fred Eric.
Flanagan, Jno., P. J. Flanagerr, Harry, Foreman, Chas. France, V. Findlater.
Granville, Taylor, Geo. German, Gordon Guinness, Chas. Given.
Hall, Jefferson, Oscar Hodge, W. H. Hartman, H. W. Hayden, Burton Holmes, Wadsworth Harris.
Linnard, Stephen, Geo. N. Leary.
Mawson, Edw., Ed. Mackiyn, Jos. Morrell, Wm. Morgan, Paul McAllister.
Norcross, D.
Osborne, Frederick, Bryce Oliver.
Stanley, Edwin, C. G. Shelby, Wm. H. Smith, Victor Sutherland.
Tootle, Harry.
Weil, Jess, Clarence Whipple.

CHRISTMAS PACKAGES

Pauline Bradshaw, Lottie Hanna, Hamilton Howard, Lottie Kendall, Wallace Munro, Mrs. Horace Noble, White Whittlesey.

KITTY BROWN
Leading Woman
Majestic Players Utica, New York

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

The opening of the new Davis Theater (stock) in Pittsburgh, Feb. 15, was an event that shows the grip which stock organizations have. The occasion called for and merited the most extended write-ups in the Pittsburgh press. One of the papers gave an entire page to the new house, its management, Harry Davis, and the players. The Northampton, Mass., venture, mentioned frequently in THE MIRROR, is another argument in support of sterling stock. Northampton has a population of only 20,000, and the season of the house—the Municipal Theater—is thirty weeks; nevertheless, in spite of the great business depression of 1914, the Municipal Theater made a handsome profit. It is true that the project had a guarantee of $6,000 the first season and nearly all of this was used. The weekly expense, we are informed, is $1,500, and the profit is $1,500 a week. Seventy-five cents is the price for the best seats. To a greater or less degree the Northampton project can be duplicated in any community that is interested in clean, legitimate drama. Pittsburgh is one of the best paying theatrical centers in the United States, and in spite of big opposition in other lines, the new stock venture there starts as if it would distance all others.

BRONX STOCK PLAYERS

The B. F. Keith Bronx Stock company presented "Alias Jimmy Valentine" to splendid business week Feb. 15, with Rowden Hall in the title-role, the demands of which he rose to completely. Walter Marshall as Bill Avery and Fred C. House doubling in Blickendolfenbach and Red Joslyn gave excellent performances. Julie Herne was a spirited and coquettish Rose Lane, and Edward Quinn and Agatha Frederic, both seen here for the first time, acted their juvenile parts without any sign of precocious staginess. Frederick Webber, E. P. Sullivan, both newcomers, were seen as Doyle and William Lane, and Albert Gebhardt, Russell Parker, Luella Morey, Margaret Fielding, R. G. Edwards, Hal Ober, and Herman Turner gave good support. Week of Feb. 22, "The Vampire."

Edward Ornstein, than whom there is no more popular manager in the Bronx, and with whom the patrons of the Wadsworth Theater all have at least a nodding acquaintance, presented "Green Stockings," week Feb. 15, with clever Warda Howard as Celia Faraday. Owing to the regretted indisposition of Edith Spencer, Isabelle Winlocke appeared as Mrs. Chisholm-Faraday at very short notice and acquitted herself most creditably. John Lorenz as Colonel Smith, Richard Ogden as William Faraday, Jerome Renner as Robert Tarver were seen to good advantage in well played roles. Henrietta Goodwyn, the charming ingenue, was seen as Phyllis, Neil Pratt as James Raleigh, Bert Wilcox as Admiral Grice, and Ethel Huyler Gray as Evelyn. Bessie Mills, Carroll Daly, and Jack Doyle completed the cast. Week of Feb. 22, "Fifty Miles from Boston," with "The Wrong Way" or "Driftwood" to follow.

IDA C. MALCOMSON.

CALBURN PLAYERS, BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—"The Only Son," at the Lyric Theater, week Feb. 15, by the Calburn Players in their usual able manner. Lowell Sherman, who played the leading part in the production, that of the only son, also attended to the stage direction of the piece. His interpretation of the part of Thomas Brainerd, Jr., was as nearly flawless as it is possible to make a stock role. Miss Susanne Jackson, the leading lady, was seen in the role of Anne Lester, and added new laurels to her already large list of Bridgeport stock successes. Miss Violet Barney was seen in the part of Mrs. Brainerd and made the hit of her local career. Bernard Thornton was seen to good advantage, as was Edward Darney, who played the part of Charles Lester. Miss Emma De Weale as usual received a rousing reception and played the part of Mrs. John Lloyd-Roach in her ever capable manner. Frank Melrose and Francis Byrne were most creditable. Fred Boland as Lord Overtoune and John T. Dwyer as Thomas Brainerd took care of their respective roles. "A Woman's Way," Feb. 22. Maude Adams in "Quality Street" played to a good-sized audience at the Park, Feb. 15.

ALLEN P. WEIL.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (*Special*).—Thoroughly artistic and enjoyed by large houses was the Mozart Players' production of "The Liars," Feb. 15-20. Conspicuously good work was done by G. Swayne Gordon, Henry Carleton, Henry Williams, Jack Roche, David Vondersmith, Arthur Griffin, Harry E. McKee, Maude Richmond, Dora Booth, Emma Carrington, Peggy Cameron, and Alma Rutherford. The musical interpolations, under the leadership of Carl Olts, were in keeping with the general excellence of the production and the stage settings unusually attractive. "The Only Son," Feb. 22-27.

J. MAXWELL BEERS.

SHERMAN STOCK, ELGIN, ILL.

ELGIN, ILL. (*Special*).—The Sherman Stock company at the Grand in "Fine Feathers," Feb. 11-15, made a favorable impression. "The Rosary," by same company, Feb. 18-20. Miss Winchester, Nina Mac, Lee Barclay, Ray Briant, George Montserat, and Lillie Morris make up the cast of the Sherman company, which will play Elgin Thursday, Friday and Saturday of each week; Hammond, Ind., Sundays, and Joliet, Ill., Monday, Tuesday and Wednesday.

MRS. J. A. DUMSER.

TWENTY-ONE YEARS' MANAGEMENT

The Van Dyke and Eaton company are playing their twenty-fifth successful week at Joplin, Mo., and move to Saint Joseph for their second Summer for twenty weeks, starting May 1. The cast remains the same for several years past: Edgar L. Darrell, Orrin T. Burke, Willard Foster, Whit Brandon, George Robinson, Larry O'Conor, Miss Lorena Tolson, Mary Enos, Helen Deland, Lottie Temple. The company has been under the same management for the past twenty-one years, by Fred and Curt Mack.

MARGARET FIELDING.

Margaret Fielding, the winsome ingenue of the B. F. Keith Players at the Bronx Theater, has a breezy and charming personality combined with exceptional talent. That she is a favorite with the Bronx playgoers is certified by the hearty approval always bestowed upon her painstaking work.

COLONIAL PLAYERS, NORFOLK

NORFOLK, VA. (*Special*).—The Colonial Players produced "The Woman" to capacity business. Miss Ines Ragan as Wanda Kelley did her best work of the season, and her performances have been consistently good. Mr. Albert McGovern made Standish a very human character and strengthened the good impression made in "Seven Days." His performance of Jimmy Valentine, however, stamps him as a leading man. Royal Byron was a good Bill Avery, and Sumner Gard did his best work as Red Joslyn. Sedley Brown, Jr., was very real as Warden Handler, and Frederick Ormond as Doyle was particularly good. Miss Augusta Gill played a bad part well. Miss Margaret Lee was Mrs. Webster and gave her usual consistent performance. Miss Ragan was charming as Rose Lane, and Rollo Lloyd appeared as the Lieutenant Governor. The production was staged by Rollo Lloyd and emphasized what we have already said, that he is the best stock director Norfolk has ever had.

W. CHARLTON.

AUDITORIUM STOCK, KANSAS CITY

KANSAS CITY, MO. (*Special*).—The Auditorium Stock presented "Mary Jane's Pa," week Feb. 14-20, to large and well pleased audiences. Peggy Unertl was back again with the company, just to play the part of Mary Jane, and to say that she made a hit would be putting it very mildly indeed, as her reception was of the most enthusiastic nature. Ralph Keller as Pa added another success to his string, that is growing longer each week, while Vessie Farrell as his wife was also excellent. Other principals of the company were all well cast. T. W. Gibson, Helen Levinson, E. J. Blunkall, Clay Clement, Marie Prather and others all sharing in the honors. "Forty-five Minutes from Broadway," Feb. 20-27.

CAMPBELL.

BONSTELLE CO. IN "FINE FEATHERS"

The Bonstelle Stock company gave a creditable performance of "Kitty MacKay" at the West End Theater week Feb. 15-20. Miss Bonstelle as Kitty was supported by Katheleen Comegys, Sue Van Duser, Robert Adams, Charles Kennedy, Corliss Giles and others. The current week the company are giving Eugene Walter's "Fine Feathers."

FALL RIVER STOCK QUITS

FALL RIVER, MASS. (*Special*).—Week Feb. 15-20, the Bijou Stock company presented "Broadway Jones," with Hooper Atchley as Jones, and Marcelle Hamilton as Josie Richards. The patrons were given a great surprise, Feb. 15, when it was announced that the stock company would close their engagement Feb. 20, as the theater had been leased to Manager L. M. Boas, of the Academy, for a term of years. With the close of the stock season this city will have no chance to see dramatic productions for a long time to come, as the new management will play vaudeville and pictures. Your correspondent regrets the departure of the company, who during the time they have been here have given some excellent productions. This city, with a population of over 125,000, will be obliged to journey to Boston or Providence if they want to see a dramatic performance. The Cohan comedy was well played. Edythe Ketchum, Marguerite Johnson, W. Olathe Miller, John Daly, Ted Brackett, A. A. Bushee, and Earl D. Dwire completed the cast.

W. F. GEE.

NEW STOCK, JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (*Special*).—"Today" was offered at the Duval Feb. 14-15 as a return engagement, and the same strong cast pleased good business. The Hasel Burgess Stock company has closed a most successful run. A new company is being put into shape by E. Lattimore, as director, and as the Duval Players they will fill all open time. Valerie Valaire is leading woman. "The Red Widow," "Daddy Long-Legs," Nat Goodwin, and George Evans are early attractions.

E. O. UNDEMANN.

NEW STOCK ACTOR IN PROVIDENCE, R. I.

Minor S. Watson has been secured by Manager Lovenberg, of Keith's, for the Albee Stock company, Providence, R. I., for the Spring and Summer season of 1915. Mr. Watson began his professional career in Washington, D. C., and had an important part later in Madame Bertha Kalich's company. He has also been with Blanche Bates in "Nobody's Widow." He had a trial in vaudeville, but returned to stock. He was with the Woodward Stock company in Omaha previous to his present connection with Keith.

DAVIS STOCK HOUSE, PITTSBURGH

PITTSBURGH (*Special*).—The handsome new Davis Theater opened on Monday afternoon, Feb. 15, with the Davis Players in "Baby Mine." Charles Gunn has been engaged as leading man at the Davis, and among other members of the company are Jessie Mueller, Roxanna Lansing, Florence Malone, Mathilde DeShon, Louis Kimball, Charles Halton, Joseph Eggenton, Daniel Pager and Alfred Lytell. Charles Gunn is well known in this city, having been connected with the Davis organization on previous occasions. The other members of the company, mentioned above, with the exception of possibly two, are also well known in Pittsburgh, having been connected with the Schenley Players at the Schenley Theater. The opening of the new Davis stock house is an event which was looked forward to by stock patrons with great interest, as Pittsburgh was practically without a stock company for some time. When the entire building is completed, this theater will have four entrances. The coming events at this house will be awaited with interest.

Miss Eleanor Fitzgibbon, secretary of the Drama League, delivered the dedicatory address at the afternoon performance Monday, and the address in the evening was given by Chancellor McCormick, of the University of Pittsburgh. Charles Gunn, the new leading man, did a clever piece of work as Alfred Hardy, and Florence Malone (the new leading woman) was a praiseworthy Zoie. The other members of the cast were Jessie Mueller, Charles Halton, Roxanne Lansing, Joseph Eggenton, Lewis Kimball, Mrs. Deshon, and Daniel Pager and Wilfred Lytell. Every member of the company received a cordial welcome, as nearly all of them are well known in Pittsburgh stock. At every performance during the week the house was packed to overflowing. The offering, week Feb. 22, is "The Argyle Case."

The German side of the war in motion pictures drew splendid houses at the new Schenley. On Wednesday afternoon, Feb. 10, the German Stock company from the Irving Place Theater were seen at the Nixon in "Leib Vaterland," which depicted Germany's gigantic struggle.

D. JAY FACKINER.

STOCK IN "THE CABBAGE PATCH"

ROCHESTER, N. Y. (*Special*).—The Baker Stock company gave a perfect presentation of "Mrs. Wiggs of the Cabbage Patch" at the Baker Theater week Feb. 15. Estelle Morton in the character of Mrs. Wiggs gave a satisfactory performance, and has added a little motherly touch to the character that was both attractive and convincing. Evelyn Archer looked an exact counterpart of the originator of the character of Miss Hazy and brought out every possible point of the impersonation. Her attempt at dancing a "sailor's hornpipe" at the wedding festivities was funny in the extreme. Throughout there was presented a number of clever character studies, with the character of Hiram Stubbins by Elmer Burnham worthy of special mention. The company is applying its efforts the current week to "Graustark." A stock company capable of giving this class of plays is a credit to the profession and entitled to the support of the community.

BOB HOGAN.

POLI PLAYERS, BALTIMORE

BALTIMORE, Feb. 16. (*Special*).—The production of "Old Heidelberg" by the Poli Players was marked by almost riotous welcome extended to Miss Grace Huff, who returned to again head this company after an absence of six weeks. The piece was given a good staging by Arthur Hoyt, and was marked by some unusually good acting which was naturally contributed by Mr. Van Buren, and Miss Huff, who really displayed a surprising wealth of vivacity and energy in her handling of the role of Kathie. She has demonstrated time and again that she possesses a surprising amount of commanding force, and we have often pondered over the fact why certain of her readings lack virility and fail to prove in the least convincing. Her playing last week was a real delight.

Mr. and Mrs. Frank Gilmore (Laura McGilvary), whose act was one of the most distinctive features of the Maryland's bill last week, received a rapturous welcome from their hundreds of friends in town. It was a real joy to welcome these two favorites back to home, for few have forgotten the good old days when they endeared themselves to all of us by their splendid work with the Percy Haswell Stock company at Albaugh's.

Performances such as the one which the Poli Players placed to their credit in Grace George's old success, "A Woman's Way," have a tendency to make one overlook certain discrepancies which from time to time crop up in certain presentations and compensate for many shortcomings both in acting and scenic investure which are bound to occur in a season of stock productions. We have nothing but the highest praise for the really delightful work of Miss Grace Huff, who undertook Miss George's old role.

I. B. KERIA.

CHAMBERLAIN BROWN, Agency

725 Aeolian Hall — Sole Agent, Manager and Press Representative for Production, Revue. — Bryant 4226

Moving Pictures and Stock Stars of the Following Artists:

Helen Ware, Adele Blood, Martha Hedman, Alice Brady, Olga Petrova, Willard Mack, Marjorie Rambeau, Grace Elliston, Katherine Grey, Rita Gould, Helen Lowell, Edwin Arden, Zoe Barnett, Leslie Faber, Rita Jolivet, Frances McHenry, Ada Lewis, Emily Stevens, Laura Hamilton, Doris Moore, Marie Chambers, Charles Wilson, Alice Dovey, Florence Rockwell, Ethel Grey Terry, Alice Gale, Alice Lindahl, Lawrance D'Orsay, Ida Brooks Hunt, Virginia Millman.

All Willard Mack Sketches

All Stock Rights to The Rule of Three, The Fallen Idol, Woodland, King Dodo

ST. LOUIS STOCKS TO CAPACITY

ST. LOUIS (*Special*).—Prosperity smiles on local stock actors; both the Musical Comedy company and the Dramatic company are playing to capacity houses. Roger Gray, the comedian of the Park Opera company, has purchased a Ford in which to travel from one theater to the other. These two stock companies alternate week about in the Shenandoah Theater and the Park. An excellent production of the "Yankee Consul" afforded Mr. Gray an excellent vehicle in which to display his talent. Mab Wilbur was heartily greeted. Others deserving special mention are Louise Allen, Sarah Edwards, George Nathanson. Humbird Duffy and Nat Hanley also scored. Ed Smith is enjoying a profitable sojourn with the company.

"Our Wives" played to excellent business at the Shenandoah Feb. 8-14. Marion Ruckert and Mitchell Harris were well cast in the leading roles. John Maurice Sullivan, Henry Hull, and Louis Calhern also pleased. Eda Von Buelow, Robert McClung, and Miss Fremont aided in making the production successful.

"Get-Rich-Quick Wallingford," by the Players' Stock company, week Feb. 15. Director Charles Sinclair deserves much credit for his painstaking work. The company remains as heretofore.

VIVIAN S. WATKINS.

POLI'S, OF HARTFORD

HARTFORD, CONN. (*Special*).—The "Blindness of Virtue" was the offering of the Poli Players in Hartford, Conn., week of Feb. 8. The Poli Players have now completed their sixth successful week. The company is very well balanced and is perhaps better in this respect than any other company which has previously played at Poli's. Marguerite Skirvin is certainly the most charmingly youthful leading woman who ever displayed here upon the theater's stage. Harry Hollingsworth usually plays the hero opposite her. Madeline Moore and Roy Philips are the two fascinating juveniles. And the characters are well taken care of by Ada Dalton and Forrest Seabury. S. Z. Poli's lease of the Hartford Theater having expired, it is now under the personal management of the owner, H. H. Jennings, who will return to the old policy of vaudeville and pictures.

Another addition to the city's many photoplay theaters is the Majestic, which opened Feb. 8, showing the Paramount pictures.

LAWRENCE SHEPARD.

The Suffolk Players, of Holyoke, Mass., gave "Faust" week Feb. 15; "The Talker," week Feb. 22.

We Are Sales For Standard Literature Dramas, Photoplays and Fiction in MSS Form
We assist the Writer to make his work salable and SELL IT. Small charge to Register
NO CHARGE FOR SELLING
Plays
WANTED
Plays, Photoplays and Short Fiction
Manuscripts Universal, Soc. of Writers, Inc.
220 Fifth Ave., New York

MARY ASQUITH
PLAY BROKER
Personal Vehicles for Stars
146 West 45th Street NEW YORK

The Dramatists' Play Agency
148 West 45th Street, New York
American Authors Representatives
Plays for Production: Playlets for Vaudeville

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO. 542 So. Dearborn Street CHICAGO, ILL.

IDEAS LICKED INTO SHAPE
Send me that idea you can't work out, and I'll shape it up for you reasonably. MSS. sent C.O.D. Inspection permitted before payment. Grismodon Marriott (author "Sally Castleton," "Ward Tenements"), 1311 94th St., Washington, D. C.

Vaudeville Sketches, Monologs, Dialogs, Recitations, Musical Pieces, Minstrel Material, Make-up Goods. Large Catalog Free. T. S. DENISON & CO., Dept. 14 Chicago — **PLAYS** Entertainments, Pantomimes, Tableaux, Drills

BROOKLYN STOCK NOTES

BROOKLYN, N. Y. (*Special*).—Neither the weather man nor the bad car service from Greenpoint could keep Robert Gleckler's Brooklyn friends and admirers from witnessing his debut as leading man of Keith's Crescent Theater, Feb. 15. Mr. Gleckler appeared as Julian Rolfe in "The Yellow Ticket." Miss Leah Winslow gave a splendid performance of Marya, while Ainsworth Arnold won favor as Baron Andrey. Isadore Martin was exceptionally charming as Miss Seaton. William Evarts, Charles Wilson, Arthur Mack, Charles Schofield, John B. Dunn, George Weller, James Douglas, and Charles Rosenthal appeared in the minor assignments. The Crescent enjoyed a capacity week. Next week, "Where the Trail Divides."

For the second time this season, the box-office record at the Grand Opera House has been raised. This time Edith Tallaferro was responsible. She appeared in her usual role in the first stock production of "Rebecca of Sunnybrook Farm," supported by the regular members of the local company. Her charming portrayal of Rebecca is beyond criticism. Noel Travers gave a notable performance of Adam Ladd. William Elliot's characterization of the stage driver was exceptionally realistic. Carolyn Hall's interpretation of Miranda and Minnie Stanley's portrayal of the village gossip were both deserving of special mention. Earl Simmons, Jack Matthews, Irene Douglas, Lydia Willmore, Lottie Church, Rose Ludwigs, Maude Simmons, and Elsie Niemeyer were included in the cast. Next week, "So Much for So Much."

Ann MacDonald triumphed in the role of Mary Turner in "Within the Law," which was last week's attraction at Keith's Gotham. Theodore Friebus scored as Richard Gilder. Henry Sherwood was cast as Joe Garson, Jack Rollens as George Demarest, Florence Pinckney as Agnes Lynch, J. J. Hyland as Inspector Burke, Fayette Perry as Helen Morris, and J. Francis Kirk as Sergeant Cassidy. Others in the cast were Philip Gerals, William Amsdell, Elinor Bennett, William Davage, Aneyn McNulty, and C. A. Mann.

Harry Oldridge, who is well known in Brooklyn, having played at the Crescent, is playing Dr. Whitridge in "The Law of the Land" at the Forty-eighth Street Theater. Mr. Oldridge has been very highly complimented by the management. Lavinia Shannon, formerly a member of the Gotham Players, will desert the stock ranks for vaudeville. She has been engaged to support Edgar Atchison Ely in "Billy," and will open in Chicago March 7.

L. LENOY DAUB.

YONKERS IN "MAGGIE PEPPER"

The Yonkers Stock company, playing at the Warburton Theater, Yonkers, N. Y., is now regarded as a permanent home organization. Every Monday night from now until May 1, the house will be reserved by some social organization in Yonkers for a benefit. Week Feb. 15-20 the Holy Rosary branch No. 1081, L. C. B. A., had its benefit. Week Feb. 8-15 benefit was for Fernbrook Chapter No. 544, Order of the Eastern Star, the play being "Maggie Pepper" in which the stock company again scored laurels. The cast was numerically and artistically strong in feminine talent. Miss Glerum and Miss Sanford were agreeably efficient in their respective characters, while the Misses Carrington, Sanford, Daniels, Wright, Wahl and Rankin also did well. Miss Carrington's conception of Ethel Hargen was admired. The Joseph Holbrook of Mr. Gillow was strong and manly, the John Hargen of Mr. Lincoln properly domineering and severe, the Jack Rothschild of Mr. Boulden pleasing in its humor. Mr. Morgan gave a good impersonation of James Darkin; the remainder of the support was also quite satisfactory.

PRINCESS COMPANY, DES MOINES

DES MOINES, IA. (*Special*).—Elbert and Getchell presented the Princess company in "The Conspiracy," week Feb. 7. In the role of Clavering, the eccentric newspaper novelist, Edward Woodruff has one of the best parts he has appeared in this season—and won instant success. His clever portrayal of the character was splendid. Fay Bainter made much of her part. Mary Howe and Robert Brister also deserve special mention. Capacity houses at every performance.

A. KAHN.

PRINCESS, OF MONTREAL

The Princess Musical Comedy company, of Montreal, playing stock, numbers forty people. The principals are Dorothy Maynard, Nella Brown, Shirley Love, Nell McCune, Charles Fulton, Edward Beck, Ben Grinnell, Billy Lynn, Les Daly, Tom Burton, and Jack Harris. The company plays matinees Tuesdays, Thursdays, and Saturdays.

Mrs. STUART ROBSON
At Liberty
Address 312 W. 48th St. Phone 8560 Bryant

WALTER JONES
in "THE THIRD PARTY"
Direction LEE SHUBERT

MARY RYAN
in "ON TRIAL"
Management Cohan & Harris

MABEL BERT
in "DADDY LONG-LEGS"
DIRECTION . . HENRY MILLER

MILTON SILLS
in "THE LAW OF THE LAND"

GEORGE ALISON
Address 16 Gramercy Park, New York

Maude Richmond
Leading Woman
Mozart Stock Co. Elmira, N. Y.

JOSEPH GILLOW
LEADING MAN
This Week "KITTY McKAY" Yonkers Stock Co., Yonkers, N. Y.

EDWARD C. WOODRUFF
LEADING MAN
Princess Stock Co. Des Moines, Iowa

DORIS WOOLDRIDGE
ENGAGED Address Dramatic Mirror

MAUDE LEONE
STOCK STAR
EMPRESS THEATRE VANCOUVER, B. C.

CHARLES WALDRON
in *"DADDY LONG-LEGS"*

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

The opening of the new Davis Theater (stock) in Pittsburgh, Feb. 15, was an event that shows the grip which stock organizations have. The occasion called for and merited the most extended write-ups in the Pittsburgh press. One of the papers gave an entire page to the new house, its management, Harry Davis, and the players. The Northampton, Mass., venture, mentioned frequently in THE MIRROR, is another argument in support of sterling stock. Northampton has a population of only 20,000, and the season of the house—the Municipal Theater—is thirty weeks; nevertheless, in spite of the great business depression of 1914, the Municipal Theater made a handsome profit. It is true that the project had a guarantee of $6,000 the first season and nearly all of this was used. The weekly expense, we are informed, is $1,500, and the profit is $1,500 a week. Seventy-five cents is the price for the best seats. To a greater or less degree the Northampton project can be duplicated in any community that is interested in clean, legitimate drama. Pittsburgh is one of the best paying theatrical centers in the United States, and in spite of big opposition in other lines, the new stock venture there starts as if it would distance all others.

BRONX STOCK PLAYERS

The B. F. Keith Bronx Stock company presented "Alias Jimmy Valentine" to splendid business week Feb. 15, with Rowden Hall in the title-role, the demands of which he rose to completely. Walter Marshall as Bill Avery and Fred C. House doubling in Blickendolfenbach and Red Joslyn gave excellent performances. Julie Herne was a spirited and coquettish Rose Lane, and Edward Quinn and Agatha Frederic, both seen here for the first time, acted their juvenile parts without any sign of precocious staginess. Frederick Webber, R. P. Sullivan, both newcomers, were seen as Doyle and William Lane, and Albert Gebhardt, Russell Parker, Luella Morey, Margaret Fielding, R. G. Edwards, Hal Ober, and Herman Turner gave good support. Week of Feb. 22, "The Vampire."

Edward Ornstein, than whom there is no more popular manager in the Bronx, and with whom the patrons of the Wadsworth Theater all have at least a nodding acquaintance, presented "Green Stockings," week Feb. 15, with clever Warda Howard as Celia Faraday. Owing to the regretted indisposition of Edith Spencer, Isabelle Winlocke appeared as Mrs. Chisholm-Faraday at very short notice and acquitted herself most creditably. John Lorens as Colonel Smith, Richard Ogden as William Faraday, Jerome Renner as Robert Tarver were seen to good advantage in well played roles. Henrietta Goodwyn, the charming ingenue, was seen as Phyllis, Neil Pratt as James Raleigh, Bert Wilcox as Admiral Grice, and Ethel Huyler Gray as Evelyn. Bessie Mills, Carroll Daly, and Jack Doyle completed the cast. Week of Feb. 22, "Fifty Miles from Boston," with "The Wrong Way" or "Driftwood" to follow.

IDA C. MALCOMSON.

CALBURN PLAYERS, BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—"The Only Son," at the Lyric Theater, week Feb. 15, by the Calburn Players in their usual able manner. Lowell Sherman, who played the leading part in the production, that of the only son, also attended to the stage direction of the piece. His interpretation of the part of Thomas Brainerd, Jr., was as nearly flawless as it is possible to make a stock role. Miss Suzanne Jackson, the leading lady, was seen in the role of Anne Lester, and added new laurels to her already large list of Bridgeport stock successes. Miss Violet Barney was seen in the part of Mrs. Brainerd and made the hit of her local career. Bernard Thornton was seen to good advantage, as was Edward Darney, who played the part of Charles Lester. Miss Emma De Weale as usual received a rousing reception and played the part of Mrs. John Lloyd-Roach in her ever capable manner. Frank Melrose and Francis Byrne were most creditable. Fred Boland as Lord Overtoune and John T. Dwyer as Thomas Brainerd took care of their respective roles. "A Woman's Way," Feb. 22. Maude Adams in "Quality Street" played to a good-sized audience at the Park, Feb. 15.

ALLEN P. WEIL.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (*Special*).—Thoroughly artistic and enjoyed by large houses was the Mozart Players' production of "The Liars," Feb. 15-20. Conspicuously good work was done by G. Swayne Gordon, Henry Carleton, Henry Williams, Jack Roche, David Vondersmith, Arthur Griffin, Harry E. McKee, Maude Richmond, Dora Booth, Emma Carrington, Peggy Cameron, and Alma Rutherford. The musical interpolations, under the leadership of Carl Olitz, were in keeping with the general excellence of the production and the stage settings unusually attractive. "The Only Son," Feb. 22-27.

J. MAXWELL BEERS.

SHERMAN STOCK, ELGIN, ILL.

ELGIN, ILL. (*Special*).—The Sherman Stock company at the Grand in "Fine Feathers," Feb. 11-15, made a favorable impression. "The Rosary," by same company, Feb. 18-20. Miss Winchester, Nina Mac, Lee Barclay, Ray Briant, George Montserat, and Lillie Morris make up the cast of the Sherman company, which will play Elgin Thursday, Friday and Saturday of each week; Hammond, Ind., Sundays, and Joliet, Ill., Monday, Tuesday and Wednesday.

MRS. J. A. DUMSER.

TWENTY-ONE YEARS' MANAGEMENT

The Van Dyke and Eaton company are playing their twenty-fifth successful week at Joplin, Mo., and move to Saint Joseph for their second Summer for twenty weeks, starting May 1. The cast remains the same for several years past: Edgar L. Darrell, Orrin T. Burke, Willard Foster, Whit Brandon, George Robinson, Larry O'Conor, Miss Lorena Tolson, Mary Enos, Helen Deland, Lottie Temple. The company has been under the same management for the past twenty-one years, by Fred and Curt Mack.

MARGARET FIELDING.

Margaret Fielding, the winsome ingenue of the B. F. Keith Players at the Bronx Theater, has a breezy and charming personality combined with exceptional talent. That she is a favorite with the Bronx playgoers is certified by the hearty approval always bestowed upon her painstaking work.

COLONIAL PLAYERS, NORFOLK

NORFOLK, VA. (*Special*).—The Colonial Players produced "The Woman" to capacity business. Miss Ines Ragan as Wanda Kelley did her best work of the season, and her performances have been consistently good. Mr. Albert McGovern made Standish a very human character and strengthened the good impression made in "Seven Days." His performance of Jimmy Valentine, however, stamps him as a leading man. Royal Byron was a good Bill Avery, and Sumner Gard did his best work as Red Joslyn. Sedley Brown, Jr., was very real as Warden Handler, and Frederick Ormond as Doyle was particularly good. Miss Augusta Gill played a bad part well. Miss Margaret Lee was Mrs. Webster and gave her usual consistent performance. Miss Ragan was charming as Rose Lane, and Rollo Lloyd appeared as the Lieutenant Governor. The production was staged by Rollo Lloyd and emphasized what we have already said, that he is the best stock director Norfolk has ever had.

W. CHARLTON.

AUDITORIUM STOCK, KANSAS CITY

KANSAS CITY, MO. (*Special*).—The Auditorium Stock presented "Mary Jane's Pa," week Feb. 14-20, to large and well pleased audiences. Peggy Unertl was back again with the company, just to play the part of Mary Jane, and to say that she made a hit would be putting it very mildly indeed, as her reception was of the most enthusiastic nature. Ralph Keller as Pa added another success to his string, that is growing longer each week, while Vessie Farrell as his wife was also excellent. Other principals of the company were all well cast. T. W. Gibson, Helen Levinson, E. J. Blunkall, Clay Clement, Marie Prather and others all sharing in the honors. "Forty-five Minutes from Broadway," Feb. 20-27.

CAMPBELL.

BONSTELLE CO. IN "FINE FEATHERS"

The Bonstelle Stock company gave a creditable performance of "Kitty MacKay" at the West End Theater week Feb. 15-20. Miss Bonstelle as Kitty was supported by Katheleen Comegys, Sue Van Duser, Robert Adams, Charles Kennedy, Corliss Giles and others. The current week the company are giving Eugene Walter's "Fine Feathers."

FALL RIVER STOCK QUITS

FALL RIVER, MASS. (*Special*).—Week Feb. 15-20, the Bijou Stock company presented "Broadway Jones," with Hooper Atchley as Jones, and Marcelle Hamilton as Josie Richards. The patrons were given a great surprise, Feb. 15, when it was announced that the stock company would close their engagement Feb. 20, as the theater had been leased to Manager L. M. Boas of the Academy, for a term of years. With the close of the stock season this city will have no chance to see dramatic productions for a long time to come, as the new management will play vaudeville and pictures. Your correspondent regrets the departure of the company, who during the time they have been here have given some excellent productions. This city, with a population of over 125,000, will be obliged to journey to Boston or Providence if they want to see a dramatic performance. The Cohan comedy was well played. Edythe Ketchum, Marguerite Johnson, W. Olathe Miller, John Daly, Ted Brackett, A. A. Bushee, and Earl D. Dwire completed the cast.

W. F. GEE.

NEW STOCK, JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (*Special*).—"Today" was offered at the Duval Feb. 14-15 as a return engagement, and the same strong cast pleased good business. The Hazel Burgess Stock company has closed a most successful run. A new company is being put into shape by E. Lattimore, as director, and as the Duval Players they will fill all open time. Valerie Valaire is leading woman. "The Red Widow," "Daddy Long-Legs," Nat Goodwin, and George Evans are early attractions.

E. O. UEBERMANN.

NEW STOCK ACTOR IN PROVIDENCE, R. I.

Minor S. Watson has been secured by Manager Lovenberg, of Keith's, for the Albee Stock company, Providence, R. I., for the Spring and Summer season of 1915. Mr. Watson began his professional career in Washington, D. C., and had an important part later in Madame Bertha Kalich's company. He has also been with Blanche Bates in "Nobody's Widow." He had a trial in vaudeville, but returned to stock. He was with the Woodward Stock company in Omaha previous to his present connection with Keith.

DAVIS STOCK HOUSE, PITTSBURGH

PITTSBURGH (*Special*).—The handsome new Davis Theater opened on Monday afternoon, Feb. 15, with the Davis Players in "Baby Mine." Charles Gunn has been engaged as leading man at the Davis, and among other members of the company are Jessie Mueller, Roxanna Lansing, Florence Malone, Mathilde DeShon, Louis Kimball, Charles Halton, Joseph Eggenton, Daniel Fager and Alfred Lytell. Charles Gunn is well known in this city, having been connected with the Davis organization on previous occasions. The other members of the company, mentioned above, with the exception of possibly two, are also well known in Pittsburgh, having been connected with the Schenley Players at the Schenley Theater. The opening of the new Davis stock house is an event which was looked forward to by stock patrons with great interest, as Pittsburgh was practically without a stock company for some time. When the entire building is completed, this theater will have four entrances. The coming events at this house will be awaited with interest.

Miss Eleanor Fitzgibbon, secretary of the Drama League, delivered the dedicatory address at the afternoon performance Monday, and the address in the evening was given by Chancellor McCormick, of the University of Pittsburgh. Charles Gunn, the new leading man, did a clever piece of work as Alfred Hardy, and Florence Malone (the new leading woman) was a praiseworthy Zoie. The other members of the cast were Jessie Mueller, Charles Halton, Roxanne Lansing, Joseph Eggenton, Lewis Kimball, Mrs. Deshon, and Daniel Fager and Wilfred Lytell. Every member of the company received a cordial welcome, as nearly all of them are well known in Pittsburgh stock. At every performance during the week the house was packed to overflowing. The offering, week Feb. 22, is "The Argyle Case."

The German side of the war in motion pictures drew splendid houses at the new Schenley. On Wednesday afternoon, Feb. 10, the German Stock company from the Irving Place Theater were seen at the Nixon in "Leib Vaterland," which depicted Germany's gigantic struggle.

D. JAY PACKINER.

STOCK IN "THE CABBAGE PATCH"

ROCHESTER, N. Y. (*Special*).—The Baker Stock company gave a perfect presentation of "Mrs. Wiggs of the Cabbage Patch" at the Baker Theater week Feb. 15. Estelle Morton in the character of Mrs. Wiggs gave a satisfactory performance, and has added a little motherly touch to the character that was both attractive and convincing. Evelyn Archer looked an exact counterpart of the originator of the character of Miss Hazy and brought out every possible point of the impersonation. Her attempt at dancing a "sailor's hornpipe" at the wedding festivities was funny in the extreme. Throughout there was presented a number of clever character studies, with the character of Hiram Stubbins by Elmer Burham worthy of special mention. The company is applying its efforts the current week to "Graustark." A stock company capable of giving this class of plays is a credit to the profession and entitled to the support of the community.

BOB HOGAN.

POLI PLAYERS, BALTIMORE

BALTIMORE, Feb. 16. (*Special*).—The production of "Old Heidelberg" by the Poli Players was marked by almost riotous welcome extended to Miss Grace Huff, who returned to again head this company after an absence of six weeks. The piece was given a good staging by Arthur Hoyt, and was marked by some unusually good acting which was naturally contributed by Mr. Van Buren, and Miss Huff, who really displayed a surprising wealth of vivacity and energy in her handling of the role of Kathie. She has demonstrated time and again that she possesses a surprising amount of commanding force, and we have often pondered over the fact why certain of her readings lack virility and fail to prove in the least convincing. Her playing last week was a real delight.

Mr. and Mrs. Frank Gilmore (Laura McGilvary), whose act was one of the most distinctive features of the Maryland's bill last week, received a rapturous welcome from their hundreds of friends in town. It was a real joy to welcome these two favorites back to home, for few have forgotten the good old days when they endeared themselves to all of us by their splendid work with the Percy Haswell Stock company at Albaugh's.

Performances such as the one which the Poli Players placed to their credit in Grace George's old success, "A Woman's Way," have a tendency to make one overlook certain discrepancies which from time to time crop up in certain presentations and compensate for many shortcomings both in acting and scenic investure which are bound to occur in a season of stock productions. We have nothing but the highest praise for the really delightful work of Miss Grace Huff, who undertook Miss George's old role.

I. R. KERIS.

CHAMBERLAIN BROWN, Agency

725 Aeolian Hall — Sole Agent, Manager and Press Representative for Production, Revue, — Bryant 4826

Moving Pictures and Stock Stars of the Following Artists:

Helen Ware, Adele Blood, Martha Hedman, Alice Brady, Olga Petrova, Willard Mack, Marjorie Rambeau, Grace Elliston, Katherine Grey, Rita Gould, Helen Lowell, Edwin Arden, Zoe Barnett, Leslie Faber, Rita Jolivet, Frances McHenry, Ada Lewis, Emily Stevens, Laura Hamilton, Doris Moore, Marie Chambers, Charles Wilson, Alice Dovey, Florence Rockwell, Ethel Grey Terry, Alice Gale, Alice Lindahl, Lawrance D'Orsay, Ida Brooks Hunt, Virginia Millman.

All Willard Mack Sketches

All Stock Rights to The Rule of Three, The Fallen Idol, Woodland, King Dodo

ST. LOUIS STOCKS TO CAPACITY

ST. LOUIS (*Special*).—Prosperity smiles on local stock actors; both the Musical Comedy company and the Dramatic company are playing to capacity houses. Roger Gray, the comedian of the Park Opera company, has purchased a Ford in which to travel from one theater to the other. These two stock companies alternate week about in the Shenandoah Theater and the Park. An excellent production of the "Yankee Consul" afforded Mr. Gray an excellent vehicle in which to display his talent. Mabel Wilbur was heartily greeted. Others deserving special mention are Louise Allen, Sarah Edwards, George Nathanson, Humbird Duffy and Nat Hanley also scored. Ed Smith is enjoying a profitable sojourn with the company.

"Our Wives" played to excellent business at the Shenandoah Feb. 8-14. Marion Buckert and Mitchell Harris were well cast in the leading roles. John Maurice Sullivan, Henry Hull, and Louis Calhern also pleased. Ida Von Buelow, Robert McClung, and Miss Fremont aided in making the production successful.

"Get-Rich-Quick Wallingford," by the Players' Stock company, week Feb. 15. Director Charles Sinclair deserves much credit for his painstaking work. The company remains as heretofore.

VIVIAN S. WATKINS.

POLI'S, OF HARTFORD

HARTFORD, CONN. (*Special*).—The "Blindness of Virtue" was the offering of the Poli Players in Hartford, Conn., week of Feb. 8. The Poli Players have now completed their sixth successful week. The company is very well balanced and is perhaps better in this respect than any other company which has previously played at Poli's. Marguerite Skirvin is certainly the most charmingly youthful leading woman who ever displayed here upon the theater's stage. Harry Hollingsworth usually plays the hero opposite her. Madeline Moore and Roy Phillips are the two fascinating juveniles. And the characters are well taken care of by Ada Dalton and Forrest Seabury. S. Z. Poli's lease of the Hartford Theater having expired, it is now under the personal management of the owner, H. H. Jennings, who will return to the old policy of vaudeville and pictures.

Another addition to the city's many photoplay theaters is the Majestic, which opened Feb. 8, showing the Paramount pictures.

LAWRENCE SHEPARD.

The Suffolk Players, of Holyoke, Mass., gave "Faust" week Feb. 15; "The Talker," week Feb. 22.

BROOKLYN STOCK NOTES

BROOKLYN, N. Y. (*Special*).—Neither the weather man nor the bad car service from Greenpoint could keep Robert Gleckler's Brooklyn friends and admirers from witnessing his debut as leading man of Keith's Crescent Theater, Feb. 15. Mr. Gleckler appeared as Julian Rolfe in "The Yellow Ticket." Miss Leah Winslow gave a splendid performance of Marya, while Ainsworth Arnold won favor as Baron Andrey. Isadore Martin was exceptionally charming as Miss Seaton. William Evarts, Charles Wilson, Arthur Mack, Charles Schofield, John B. Dunn, George Weiler, James Douglas, and Charles Rosenthal appeared in the minor assignments. The Crescent enjoyed a capacity week. Next week, "Where the Trail Divides."

For the second time this season, the box-office record at the Grand Opera House has been raised. This time Edith Taliaferro was responsible. She appeared in her usual role in the first stock production of "Rebecca of Sunnybrook Farm," supported by the regular members of the local company. Her charming portrayal of Rebecca is beyond criticism. Noel Travers gave a notable performance of Adam Ladd. William Elliot's characterization of the stage driver was exceptionally realistic. Carolyn Hall's interpretation of Miranda and Minnie Stanley's portrayal of the village gossip were both deserving of special mention. Earl Simmons, Jack Matthews, Irene Douglas, Lydia Willmore, Lottie Church, Rose Ludwigs, Maude Simmons, and Elsie Niemeyer were included in the cast. Next week, "So Much for So Much."

Ann MacDonald triumphed in the role of Mary Turner in "Within the Law," which was last week's attraction at Keith's Gotham. Theodore Friebus scored as Richard Gilder. Henry Sherwood was cast as Joe Garson, Jack Rollens as George Demarest, Florence Pinckney as Agnes Lynch, J. J. Hyland as Inspector Burke, Fayette Perry as Helen Meyers, and J. Francis Kirk as Sergeant Cassidy. Others in the cast were Philip Gerals, William Amsdell, Elinor Bennett, William Davage, Aneyn McNulty, and C. A. Mann.

Harry Oldridge, who is well known in Brooklyn, having played at the Crescent, is playing Dr. Whitridge in "The Law of the Land," at the Forty-eighth Street Theater. Mr. Oldridge has been very highly complimented by the management. Lavinia Shannon, formerly a member of the Gotham Players, will desert the stock ranks for vaudeville. She has been engaged to support Edgar Atchison Ely in "Billy," and will open in Chicago March 7.

L. LEROY DAUB.

YONKERS IN "MAGGIE PEPPER"

The Yonkers Stock company, playing at the Warburton Theater, Yonkers, N. Y., is now regarded as a permament home organization. Every Monday night from now until May 1, the house will be reserved by some social organization in Yonkers for a benefit. Week Feb. 15-20 the Holy Rosary branch No. 1081, L. C. B. A., had its benefit. Week Feb. 8-15 benefit was for Fernbrook Chapter No. 544, Order of the Eastern Star, the play being "Maggie Pepper" in which the stock company again scored laurels. The cast was numerically and artistically strong in feminine talent. Miss Glerum and Miss Sanford were agreeably efficient in their respective characters, while the Misses Carrington, Sanford, Daniels, Wright, Wahl and Rankin also did well. Miss Carrington's conception of Ethel Hargen was admired. The Joseph Holbrook of Mr. Gillow was strong and manly, the John Hargen of Mr. Lincoln properly domineering and severe, the Jack Rothschild of Mr. Boulden pleasing in its humor. Mr. Morgan gave a good impersonation of James Darkin; the remainder of the support was also quite satisfactory.

PRINCESS COMPANY, DES MOINES

DES MOINES, IA. (*Special*).—Elbert and Getchell presented the Princess company in "The Conspiracy," week Feb. 7. In the role of Clavering, the eccentric newspaper novelist, Edward Woodruff has one of the best parts he has appeared in this season—and won instant success. His clever portrayal of the character was splendid. Fay Bainter made much of her part. Mary Howe and Robert Brister also deserve special mention. Capacity houses at every performance.

A. KAHN.

PRINCESS, OF MONTREAL

The Princess Musical Comedy company, of Montreal, playing stock, numbers forty people. The principals are Dorothy Maynard, Nella Brown, Shirley Love, Neil McCune, Charles Fulton, Edward Beck, Ben Grinnell, Billy Lynn, Lee Daly, Tom Burton, and Jack Harris. The company plays matinees Tuesdays, Thursdays, and Saturdays.

We Are Sales For Standard Literature Dramas, Photoplays and Fiction in MSS Form. We assist the Writer to make his work salable and SELL IT. Small charge to Register.

Plays

NO CHARGE FOR SELLING

WANTED

Plays, Photoplays and Short Fiction

Manuscripts Universal, Soc. of Writers, Inc. 220 Fifth Ave., New York

MARY ASQUITH

PLAY BROKER

Personal Vehicles for Stars

145 West 45th Street NEW YORK

The Dramatists' Play Agency

145 West 45th Street, New York

American Authors Representatives

Plays for Production: Playlets for Vaudeville

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO. 542 So. Dearborn Street CHICAGO, ILL.

IDEAS LICKED INTO SHAPE

Send me that idea you can't work out, and I'll shape it up for you reasonably. MSS. sent C.O.D. Inspection permitted before payment. Crittenden Marriott (Author "Sally Castleton," "Ward Tammany"), 1311 54th St., Washington, D. C.

Vaudeville Sketches, Monologs, Dialogs, Recitations, **PLAYS** Entertainments, Pantomimes, Tableaux, Drills, Musical Pieces, Minstrel Material, Make-up Goods. Large Catalog Free. T. S. DENISON & CO., Dept. 14 Chicago

Mrs. STUART ROBSON

At Liberty

Address 312 W. 48th St. Phone 8560 Bryant

WALTER JONES

in "THE THIRD PARTY"

Direction LEE SHUBERT

MARY RYAN

in "ON TRIAL"

Management Cohan & Harris

MABEL BERT

in "DADDY LONG-LEGS"

DIRECTION . . HENRY MILLER

MILTON SILLS

in "THE LAW OF THE LAND"

GEORGE ALISON

Address 16 Gramercy Park, New York

Maude Richmond

Leading Woman

Mozart Stock Co. Elmira, N. Y.

JOSEPH GILLOW

LEADING MAN

This Week "KITTY McKAY" Yonkers Stock Co., Yonkers, N. Y.

EDWARD C. WOODRUFF

LEADING MAN

Princess Stock Co. Des Moines, Iowa

DORIS WOOLDRIDGE

ENGAGED Address Dramatic Mirror

MAUDE LEONE

STOCK STAR

EMPRESS THEATRE VANCOUVER, B. C.

CHARLES WALDRON

in *"DADDY LONG-LEGS"*

ALBOLENE

"I am greatly pleased with Albolene and consider it unequalled for removing grease paint."

José Collins

Put up in 1 and 2 oz. tubes to fit the make-up box, also in ¼ and 1 lb. cans by all first-class druggists and dealers in make-up.

Sample Free on Request

McKESSON & ROBBINS, 91 Fulton Street, New York

MEYER'S MAKEUP

GREASE PAINT & LINERS

ALL COLORS 10c. ALL DEALERS

Send 10c. for a stick to try and catalog.

103 W. 13th Street, New York

BEST FOR 50 YEARS

Cartoonists' Colored Chalk

Sample Box for 25c.

BINNEY & SMITH CO.

81-83 Fulton Street New York

GET THE NEW

DATE BOOK

and DIRECTORY for

Seasons 1914-15, 1915-16

Price 30 cents, by mail

J. H. GERHARDT, 1493 Broadway, N. Y.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—Vaudeville was well represented here week Feb. 15. Earl's Diving Nymphs splashed most satisfactorily at the Temple Thursday, Feb. 18. Manager Earl had a swimming contest for the boys of the town, and the following afternoon the girls had a similar contest. Silver cups and passes to the theater were given to the winners.

There were big houses at the vaudeville attractions set out at Loew's. The American Harmony Four sung their way into the good graces of the audiences that filled the American Feb. 18-20. Trained monkeys were the headliners at the Temple Feb. 15.

In the movies Edd. "A Fool There Was," at the Winter Garden Feb. 15 to crowds. At the Regent, Miss Ryan and others of the original company in a screen version of "Stop Thief." The action of "Marry Goes First," including Marie Tempest, three days' engagement at the Lyceum Feb. 18-20. Elks Frolic, mint of humor, at the same house was given Feb. 15, 16.

ROBERT HOGAN.

NO WAR PRICES ON STEIN'S MAKE-UP

SOLD EVERYWHERE

PRICE AND QUALITY ALWAYS THE SAME

NEWS STORY OF THE WEEK

The Mayor, the Manager and the Pub. Man

A man named Cauffiel is manager of Johnstown, Pa., the town that had the awful flood. The theatrical managers of Johnstown are Scheuer and Kelly. The publicity man is Tom Nokes; he puts things over. The combination has been having a monkey and parrot time in Johnstown. Columns have been printed about the uproar. The concrete as furnished by Tom Nokes is as follows:

First, the mayor refused to sign the amusement license for the Cambria Theater unless the management would give him a written assurance that it would not put on any burlesque or immoral shows. The theater beat him to it by getting an order from his office stenographer instructing the city treasurer to issue the license before the mayor woke up. You have the clippings detailing the funny lines. Then the theater invited the mayor to go to "The Devil," which was played by the Arvine Stock company. Then the theater sent the mayor a check for $25 for his unexpected services as publicity agent. His threat to bring suit for bribery stirred things up for fair. In the meantime the mayor forced a resolution through council instructing the city solicitor to file an opinion on the legality of the theater giving spoons away to women patrons on Monday nights, holding paydays for men on Tuesday nights, and conducting a popularity contest for a diamond ring. The city solicitor has yet to file his opinion and says he will not until forced to do so in council meeting.

ATLANTIC CITY

"Fads and Fancies," a Sort of a Musical Review That Thrills and Dazzles

ATLANTIC CITY (*Special*).—Klaw and Erlanger's Entertainers in "Fads and Fancies" opened at the Apollo Thursday night, Feb. 11, to an absolute capacity audience; the crowds stood in the aisles and on the stairways, and many were turned away. The S. R. O. sign swung for each of the four performances in Atlantic City. "Fads and Fancies" is essentially a Julian Mitchell production, the wonderland costuming and dancing effects dominating the entire performance, which was not unlike a Ziegfeld Follies show. The theme, which, as usual with a musical review, is hopelessly interrupted with specialties and eventually lost entirely, was intended to be an allegory similar to "Experience." One, Phoebe, unlocks the cave of Old Glum in the mountains at the Red of the Rainbow, wherein he has held the spirits of pleasure away from the city for years and she releases them. To punish her, Old Glum imprisons her sweetheart in the cave, and tells Phoebe he will not release him until she has realized her wrongdoing by experiencing the evils (?) she has sent into the world. Following this prelude is a kaleidoscope of metropolitan scenes throughout which Paul Morton dances, Frank Moulan and Tom Graves portray eccentric characters, Doc O'Neil acts as foolish as ever, and Leo Carillo shares honors prominently in his Italian character. Miller and Mack put much zest in the dancing of the show, and received many encores on all of their numbers. Raymond and Caverly do not keep up with the standard of the production, or what could be expected of them; much of their comedy being old jokes which fall flat. It remained for Conroy and Lemaire to bring the biggest laughs from the audience. This versatile team presented some entirely original scenes and business which scintillated with wit typical only of Conroy and Lemaire. Their travesty with a Ford automobile is quite the funniest thing given to the stage in the past year. Dorothy Jardon held the leading feminine role admirably, that of Mrs. Hunter-Rumpuss, a millionairess, who was "tired of life at twelve, and at fifteen nearly died of old age, because she could find nothing new and thrilling." The story is written around this Mrs. Hunter Rumpuss entirely, being a travesty on the idle rich, and their "fads and fancies." Lydia Lopokova captivated the audience with her charming dance numbers, and Laura Hamilton sang two or three pretty songs in a dainty way that won vigorous applause for her.

Probably the biggest feature of the performance was the dancing finale of the first and second acts, particularly the first act, which took place in a scene described as "The Fox Hunt Ball," and which was danced to Fox Trot time throughout.

The second act of "Fads and Fancies," at the present time is in an unripe condition, and the destination or success of the production will depend greatly upon how this part of the performance is "doctored." At its present condition it does not quite reach the swift pace of "Watch Your Step," "Hello, Broadway," or "Chin Chin," but something stimulating may be injected before it sees New York to strengthen its weak points.

The billing of the attraction—Klaw and Erlanger's Entertainers in "Fads and Fancies"—suggests a yearly production, probably pursuing the policy of the Ziegfeld shows. The managers connected would not commit themselves to a yes or no answer of the yearly production question. The music was written by Raymond Hubbell, Glen MacDonough wrote the book. The staging was done by Julian Mitchell and Herbert Gresham.

At the Apollo, Feb. 25-27, A. H. Woods will produce a new play by Ethel Watts Mumford, "Good-Night, Nurse," with Hale Hamilton in the leading role. The Combined Musical Clubs of the University of Pennsylvania will give a musical March 1; March 12, 13, Margaret Anglin; March 15-17, Thurston.

BOARDWALK BIRCH.

REOPENING IN DES MOINES

DES MOINES, IA. (*Special*).—"Under Cover," with H. B. Warner and an all-star company at the Berchel Feb. 11-13, was the best play of its kind seen at the local playhouse in many months. Chauncey Olcott, Feb. 17, played to capacity house.

Elbert Getchell will reopen the Majestic Feb. 28, showing only the highest class of feature films. "Cabiria" will be the first attraction. Norman T. Jacobs will be house manager.

A. KAHN.

BOSTON

Pavlowa's Coming Will Break Lenten Meditations—Code of Stage Morals Suggested

BOSTON, Feb. 23 (*Special*).—Maude Adams came to the Hollis, and that theater was crowded by her admirers, anxious to see her in "The Legend of Leonora" and "The Ladies' Shakespeare," both pleased the audience. At the matinee she acted in Barrie's "Quality Street," in which she has been seen here before. The Shubert had for an attraction Pauline Frederick in "Innocent." At the Boston Opera House the English repertory company acted "The Taming of the Shrew." All the theaters gave special matinees.

Richard Bennett in "Nearly Married," at the Cort, seems to have caught the fancy of our playgoers, and the farce is likely to be here for some time. "Ben-Hur" is on its last week at the Boston. Next week Pavlowa and her company in new ballets will dance at this house, and the management has had the good judgment to give a varied scale of prices, so that the general public may now have an opportunity to see this most charming dancer. Several of the ballets are new here. It is quite an innovation for her manager to keep her at as large a theater as the Boston for a full week, but her dancing has always pleased Bostonians, and she is likely to attract good houses. On April 5 comes the Aborn company in opera, and the wise ones are guessing how well this organization will do.

"Common Clay," as already suggested in this column, will probably fill out the season at the Castle Square. The play is in its seventh week, and people are turned away nightly. Even the matinees are better patronized than usual, and there are few vacant seats at any of them.

Two plays by Bernard Shaw in one evening for the first time in America was an attraction that packed the Toy Theater last Thursday with one of the most "select" audiences, to use the phrase of the society reporter, that has often been seen in a Boston playhouse. One of the plays, "Great Catherine," a comedy in four scenes, was published in the February Everybody's, and several days before the play was given there was not a copy of the magazine to be had in the city. One newsdealer said that he sold his last copy almost as soon as the play was announced. "Great Catherine" introduced to the American public Gertrude Kingston, the well-known London actress-manager, who was seen in the name-part. She made a strong impression, and was remarkably well received. All the advance notices of her have been dignified and sensible, and there has been no attempt to praise her unduly before she appeared. The *Transcript* published her picture by Sargent. She also appeared in the second play, a little one-act comedy, entitled "Overruled," in both of these pieces she had the support of Lumsden Hare, who proved to be one of the best actors that England has sent us of late. The two plays, perhaps, do not show Shaw at his best, but Miss Kingston and Mr. Hare make everything possible of them.

It has been proposed to establish a code of morals for the theater, and Mayor Curley has been in conference with the theater-managers on the subject. All of the theatrical men are apparently willing to have their houses closely supervised provided that every house in the city is given equal attention. Some of those who wish to have the theaters under supervision claim that the jokes and the costumes—or lack of costumes—need to be looked after more sharply than has been done in the past. Just what action the mayor will take in the matter has not been intimated.

The Drama League will hold a meeting on Friday, at which the noted Irish poet, Padraic Colum, will speak of the work of the Irish dramatists and poets. In March Granville Barker has promised to address the League.

The Bijou still continues its musical programmes. This little house attracts large numbers of shoppers, who drop in to rest during a strenuous tour of the stores.

J. B. CLAPP.

$10 TO SEE FORBES-ROBERTSON

Offer for One Seat in Six-Days' Engagement That Netted $17,000

CALGARY, ALTA. (*Special*).—Forbes-Robertson did capacity business at the Grand Feb. 8-11 in "Hamlet," "The Light That Failed," and "The Passing of the Third Floor Back." Over a thousand people were unable to obtain seats for the "Hamlet" performance. His business for the six days spent in Calgary and Edmonton amounted to about $17,000. As high as $10 a seat was offered by some who did not book seats in time.

At Pantages's Carl McCullough and the Morton-Jewell Troupe of Club Jugglers, Rescello and Slater, bicyclists; Gibson and Dyso, songs and patter; Henning Lewis and company, dancers; R. Bradbury, Ed. Hearn and company had a capital sketch, "Outwitted," which was excellently acted. Business good.

EDMONTON, ALTA. (*Special*).—Theo Johnston's Players in "Baby Mine" drew fair business at the Empire Feb. 8-11. Guy Harrington, Bessie MacAllister, and Grace Johnson were excellent in the leading parts. Forbes-Robertson did S. R. O. business Feb. 11-13. As many being turned away as gained admission. "The Wolf" and "The Private Secretary" by the Players.

Pantages's did good business Feb. 8-13. Archie Nicholson and company in a first-class musical act easily topped the bill. Other acts which pleased were Grace La Dell and company, trick shooting; Jimmy Breen, comedian, and Bothwell, Browne and company in "The Serpent of the Nile."

GEORGE FORBES.

SPRINGFIELD, MASS.

SPRINGFIELD, MASS. (*Special*). — The Court Square has enjoyed some good preliminary work in recent weeks. "What's Going On" gave a good performance before going into Boston. Then Richard Bennett opened here Feb. 12 in his new role in "Nearly Married," and made a hit, and last came Trentini and Crawford and a splendid company Feb. 16 in "The Peasant Girl," getting it into shape for the New York opening, March 1, and it was one of the best entertainments of the season and enjoyed by one of the biggest houses of the season. Maude Adams in "Quality Street" followed Feb. 17 with another capacity house. "On Trial" is coming for a week in March, and Faversham in "The Hawk."

John McCormack packed the Auditorium Feb. 12 to the legal limit, over 4,000, and many were turned away.

The Elks Carnival Feb. 11, with motion picture stars, who made little speeches and danced with the patrons was a great popular success. Maurice Costello, Rose Tapley, King Baggott, Miriam Nesbitt, Marguerite Snow, Florence Labadie, Marc McDermott, James Cruze, and others were introduced by William V. Hart, of the General Film Company.

EDWIN DWIGHT.

NEW YORK THEATERS

HIPPODROME

6th Avenue, 43d and 44th Streets.
Daily Matinees at 2, 25c. to $1.00
Evenings at 8, 25c. to $1.50

Mammoth Winter Circus Supreme

WILLIAM A. BRADY'S PLAYHOUSE 48th St. East of B'way. Phone 6812 Bryant. Evenings, 8:15. Mats. Wed. and Sat., 2:15.

Biggest Success in New York

SINNERS

By OWEN DAVIS

William A. Brady's 48th Street Theatre 48th, East of Broadway. Phone 178 Bryant. Evenings at 8:15; Mats. Thurs. and Sat., 2:15.

The Law of The Land

By GEORGE BROADHURST

With JULIA DEAN

WINTER GARDEN B'way & 50th St. Phone, 9360 Col. Evgs., 8; Matinees, Tues., Thurs. and Sat., 2.

The New Winter Garden Production

MAID IN AMERICA

With a Great Cast

COMEDY 41st E. of B'way. Phone 1194 Bryant. Evgs. 8:15 Mats. Tuesday & Sat. 2:15

The White Feather

The Success of New York & London

LYRIC 42d W. of B'way. Phone Bryant 2216. Evgs. 8:15 Mats. Wed. and Sat. 2:15.

JOE WEBER'S

Musical Comedy Production

THE ONLY GIRL

39th St. THEA., nr. B'way. Phone 413 Bryant Evs. 8:30. Mats. Wed. & Sat., 2:30

MARIE DRESSLER

In the Latest Laugh Vehicle of Her Career

"A MIX-UP"

CASINO B'way & 39th St. Phone 3846 Greeley. Evs. 8:30. Mats. Wed. & Sat., 2:30

EXPERIENCE

The Most Wonderful Play in New York

Winthrop Ames' LITTLE THEATRE, 44th Street, West of Broadway. Tel., 6100 Bryant. Evenings, 8:45 Matinees Wednesday and Saturday, 2:30

A Pair of Silk Stockings

CYRIL HARCOURT'S COMEDY.

All seats at all performances, $2.00.

SHUBERT THEATRE, 44th, W. of B'way. Phone 6430 Bryant. Evs. 8:15.

Matinees, Wednesday and Saturday, 2:15.

All Star Company Direct from the Gaiety Theatre, London. Smartest Show in Town.

TO-NIGHT'S THE NIGHT

40—Genuine London Gaiety Girls—40

44TH ST. THEATRE, West of B'way. Phone, 1262 Bryant. Evenings, 8:30. Matinees, Wed. and Sat., 2:30

Last Week Robert B. Mantell in Repertoire

Monday March 1st | EMMA TRENTINI and CLIFTON CRAWFORD in "THE PEASANT GIRL"

CHICAGO

Reply to Manager Powers on What Ails Chicago Theaters—John Drew's Coming

CHICAGO, Feb. 22 (*Special*).—THE MIRROR of Jan. 27, in its Annual, contained letters from its correspondents in the principal theater centers of the country on the outlook of business for the current season. The symposium had for its headliner a letter from Mr. Harry J. Powers, manager of Powers's Theater (formerly Hooley's), in which Mr. Powers set forth briefly theatrical conditions in Chicago.

Mr. William L. Marmon, a prominent member of the Illinois Athletic Club, and an interested layman in the theatrical situation of Chicago, has sent to your correspondent a reply to Mr. Powers's statement. The reply shows the situation in Chicago from another angle. It follows:

"In a recent issue of the New York DRAMATIC MIRROR there appeared letters from a number of house managers in reference to theatrical conditions in their particular localities. Among them was one from Mr. Harry J. Powers, manager of Powers's Theater and the Blackstone Theater of this city (Chicago). All Mr. Powers could find time to say was that the number of first-class theaters in Chicago had been reduced, and that those now in existence recognized no passes. Mr. Powers seems to think that these two moves have improved the local theatrical situation. We fear that Mr. Powers is afflicted in common with others in his line of business with what somebody has aptly called 'short-sighted shrewdness.'

"The number of first-class theaters in Chicago is four less than it was three years ago. Let us see what brought about this reduction: For two generations people who have wished to attend the first-class theaters have, figuratively, been pushed in the face, kicked and spat upon. Literally, they have been insulted at the box-office, lied to, deceived in every manner—from the paid press agent to faked runs, and compelled to allow themselves to be fleeced by speculators in league with the managers, or, rather, by managers in league with speculators. For all of the above are managers of first-class houses and attractions, and they alone are directly responsible.

"Up to about ten years ago, notwithstanding the disgust the public felt with such methods, the managers were able to get away with it and to make money because there was comparatively little competition. Then there came a change. Motion-picture houses began to spring up everywhere; neighborhood theaters, attractive and well managed, devoted to stock and vaudeville, were opened.

"The first-class theaters felt this competition first in the cheaper seats, balcony and gallery. Did the big managers thereupon lower the price of their balcony and gallery seats? Not at all. They promptly advanced them, apparently in an attempt to make those who came pay for those who didn't. Several theaters here demand one dollar for a gallery seat on Saturday and Sunday nights.

"During these ten years the competition in amusements has increased steadily and rapidly. The falling off in attendance at the high-priced theaters—first felt in the cheaper seats—has extended through all parts of the house, because people, having other places to go, other things to do, are not compelled to submit to the methods of the so-called first-class managers. Therefore, they did not attend the theaters of the latter, and the latter found they had lost their business. Quite simple—wasn't it? So, having lost enough business to all four theaters, the managers, instead of trying to build up their business by honorable methods, got rid of the theaters.

"Did the managers learn anything from this experience? Certainly—at least they thought they did. This is what they thought they had learned—that there being fewer first-class theaters people would be more anxious to attend, and, being more anxious to attend, they would the more willingly submit to the same old way. The consequence is that the managers are giving more tickets to scalpers than ever before. This, however, doesn't satisfy them, so they are using the old device of shifting the price of seats in different parts of the house when there is a good line in front of the box-office. One attraction last Fall opened at $1.50, but, making a big hit, marked up prices the next day to $2, including all matinees. Now, in the last weeks of the run, the price for matinees is $1. Truly, a sliding scale. And the killing of the golden goose goes merrily on.

"There are enough people in Chicago desiring first-class theater fare to fill all the theaters now supposedly given over to that form, and the four which were eliminated, providing these theaters are run in the honorable manner that characterizes any one of our great State Street stores that expects the continued patronage and good-will of the public. Thousands attend vaudeville performances under protest—they would rather see a high-class play, but they feel that to do so they would have to submit to managerial extortion. If the managers continue their present methods of driving away business, they will not in five years have in this city a following sufficiently large to support two first-class theaters."

John Drew, with his company of fine actors, comes to Chicago for a limited season in "Rosemary," beginning March 1. This reminds me: The Drama League of Grand Rapids entertained John Drew on his way West, and one of the entertainers wrote a half column of verses to J. D., which were printed in the *Tribune*. The wind-up of the poem is reproduced:

And then he rose and made his speech—and John knows how to talk:
He gave them all their money's worth, he did not stall or balk;
He told them of the drama, as this work of art appears
To one who's been mixed up in it for lo, these many years;
He has a keen intelligence that's won for him his fame
An artist to his finger tips, who knows the drama game:
The great event came to a close: enthusiasm wild!
And John went back to his hotel and smiled and smiled and smiled.

It may be proper to add that "John" smiled before he had seen the poem.

PRICE AS MARKED ON PACKAGE
STEIN'S MAKE-UP
SOLD EVERYWHERE
NO WAR PRICES

Final stays of the week: "Sari" at the Illinois. "Rolling Stones" at the La Salle.

This column is not expected to exploit vaudeville but a sense of duty to fond recollection prompts me to add that Mrs. Louis James and her players are at McVicker's (in connection with a vaudeville bill). Tango and fox trot every Friday. If James McVicker should come back!

BEVERLY BAYNE.

PHILADELPHIA

K. and E.'s Extravaganza, Tried Out in Atlantic City, Hits the Quakers—Stanley M. P. Success

PHILADELPHIA, Feb. 24 (*Special*).—While there were a number of interesting changes at the theaters Washington's Birthday week, the chief point of interest has been a discussion of the merits and demerits of Klaw and Erlanger's latest musical extravaganza, "Fads and Fancies," which played a week's engagement at the Forrest Theater prior to its Broadway presentation. Under the capable direction of the veteran manager, "Sam" Harrison, with dances staged by the competent Julian Mitchell, the piece scored heavily here.

"Fads and Fancies" had its premiere in Atlantic City Feb. 11. The plot and production will be found under the caption "Atlantic City," elsewhere in this issue. It was crowded out of last week's issue.—ED. MIRROR.)

Al. Jolson in "Dancing Around" is doing a really remarkable business at the Lyric and has opened for what should prove a most successful engagement. Possessed of many friends here, Jolson is being entertained nightly, a party which included many of his newspaper friends being given in his honor at the Laigton Feb. 18.

The changes at the theaters this week included a return for a ten weeks' stay of "Peg o' My Heart" at the Adelphi, where Walter Jones and Taylor Holmes just concluded a four weeks' run in "The Third Party," which is beyond a question of a doubt the funniest attraction seen here this season. It moved to New England and will open for a long Boston run March 1.

At the Garrick Ann Murdock has just opened in a new play, "A Girl of To-Day," which will be more extensively reviewed later. Mrs. Patrick Campbell is in her final week in "Pygmalion," which is having a successful run of three weeks at the Broad.

The Little Theater, now on its feet again, presents this week "The Dark Lady of the Sonnets" and "Rich Man, Poor Man."

Keith's, did a land-office business last week with two notable headliners appearing, Carolina White, of grand opera fame, and the slender Trixie Friganza. The rivalry between this house and its biggest competitor, the new Globe, is growing keener daily, both presenting big feature bills and both houses are spending large sums in advertising.

The success of the Stanley, devoted exclusively to motion pictures, presenting the Paramount programme, has been the talk of the town. Just completing its first year, with 25 cents for the best seat this young playhouse is doing a capacity business nightly and attracting the best people in the city. It is the most successful venture of Stanley V. Mastbaum and his associates, who in company with Adolph Zuckor have just opened the Broadway, New York city.

J. SOLIS-COHEN, JR.

WASHINGTON

E. H. Sothern's New Three-Act Play with a Cast for Four—Week of Music and Drama

WASHINGTON, Feb. 24 (*Special*).—E. H. Sothern during his sojourn in Washington this Winter for a period of rest has not been idle. He is the announced author of a new three-act play, which is entitled "Amazing Miranda," that requires but four people in the cast, two men and two women.

Notable musical events that crowded the National on the afternoons of Tuesday and Friday were the concert of the Boston Symphony Orchestra and Fritz Kreisler's return violin recital, respectively.

Arthur Alvaro, the leading tenor of "Lady Luxury," has a grand opera education, and he sang as interpolated song by request "The Prayer," from "The Jewels of the Madonna." It was in this song he made his debut at La Scala, in Milan, where the composer, Wolf Ferrari, conducted the opera, which displays his voice to the greatest advantage. Singing at the Wednesday matinee, it was a well looked for number during the rest of the week.

"Lady Luxury," during the previous week's stay at this house, met with well deserved and strong recommendation. The San Carlo Grand Opera company is the Belasco offering week March 8, presenting grand opera at popular prices.

Charles Frohman's three-star constellation, Julia Sanderson, Donald Brian, and Joseph Cawthorne, in "The Girl From Utah," is the current week's National offering, commencing with a big Washington Birthday matinee and night performance with capacity attendance that enthusiastically praised the big and attractive production.

The welcome attending Annette Kellerman's appearances during the past week was excellent and strong in the attendance and extended favor accorded the star's hitherto unknown talents as a most pleasing actress, attractive singer and expert dancer in the successful musical comedy "The Model Girl," that fulfilled an excellent engagement. Mrs. Patrick Campbell in "Pygmalion" week of March 1.

At the Belasco Edward Peple's farce, "A Pair of Sixes," with again the popular and talented company, including Ralph Hers, Mark Smith, Richie Ling, Stanhope Wheatcroft, Jr., Ethel Jackson, Walter Allen, May Harper, and Ione Bright, was most cordially greeted on its return engagement by a large opening audience. Lew Fields in "The High Cost of Loving" is the following attraction.

"The Liars," Henry Arthur Jones's four-act comedy, was given a flawless presentation during the past week by the newly organized Poli Players. The production, under Harry Andrews, was correct, with the new leading people, Maude Gilbert and Rockcliffe Fellows, scoring telling successes in the roles of Lady Jessica Nepean and Colonel Sir Christopher Deering. "The Biz Idea," the A. E. Thomas and Clayton Hamilton comedy, is the current week's stock offering.

Rose Melville's last week's engagement at the Columbia in "Sis Hopkins" scored a substantial personal success, and the play was again warmly welcomed by large audiences. The Columbia offering for the current week is Lyman H. Howe's reproduction on the screen of the United States Navy of 1915. These motion pictures were secured by authority of the Secretary of the Navy. R. M. Newman closed his season of five Sunday night and Monday afternoons with "Egypt," Feb. 15.

Keith's the current week presents Joan Sawyer, the beautiful ballroom dancing feature, with Nigel Barrie and George Harcourt, supplemented by her own Persian Garden orchestra, in the dance spectacle "The Fires of Life." Sharing first honors is Trixie Friganza, aided and abetted by F. B. Carman and Jimmie Fox, in a new version of her feminist tomfoolery, "Bromides," with other leading features in Marie Nordstrom in her attractive playlet, "Bits of Acting," and Manuel Quiroga, the Spanish concert violinist, with others of a clever completing bill. Eva Condon, Jack Devereaux and company in "The Same Old Thing;" Ernest R. Ball, the ballad composer; the Australian Trefellers, and the Woods and Woods Trio.

The current week's attraction at the Gayety, a double day Monday opening is "The Girls of the Moulin Rouge," in Bernard and Scheier's burlettas, "In Wrong" and "The Ralah Bum," with a burlesque company of strong and talented ability in support, with Frank Burt, Hubbie Bernard, and the "wildfire" soubrette, Laura Houston, leading the performance.

JOHN T. WARDE.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinees Wed. and Sat. at 2:15.
Charles Frohman ..... Manager
CHARLES FROHMAN presents
Ethel Barrymore
In a new play in three acts
THE SHADOW
By Dario Niccodemi and Michael Morton

Knickerbocker Broadway, 38th Street. Evenings, 8:15. Matinees, Wednesday and Saturday, 2:15.
DANIEL V. ARTHUR Presents
MARIE CAHILL RICHARD CARLE
In the New Musical Comedy
"90 in the Shade"
Klaw & Erlanger's next attraction, "FADS AND FANCIES"

LYCEUM 45th Street, near Broadway. Evenings 8:15. Matinees Thursday and Saturday 2:15.
Charles Frohman, Klaw & Erlanger present
ELSIE FERGUSON
In a play in four acts,
"OUTCAST"
By HUBERT HENRY DAVIES.

New Amsterdam W. 42d Street. Evs. 8:15. Mats. Wed. & Sat., 2:15.
KLAW & ERLANGER..... Managers
Charles Dillingham presents a syncopated musical show
WATCH YOUR STEP
Music and lyrics by Irving Berlin
Book by Harry B. Smith
With MR. & MRS. VERNON CASTLE, FRANK TINNEY, BRICE & KING
OTHERS

GAIETY Broadway and 46th St., Evs. 8:15. Matinees Wednesday and Saturday, 2:15.
KLAW & ERLANGER..... Managers
RUTH CHATTERTON
IN
DADDY LONG-LEGS
A new comedy by Jean Webster.
Henry Miller, Manager.

HARRIS Theatre, W. 42d St. Evenings at 8:15. Matinees Wednesday and Saturday, 2:15.
SELWYN & CO. presents
Margaret Illington
In
The Lie
By HENRY ARTHUR JONES

B. F. KEITH'S PALACE Broadway & 47th St. Evs. 25, 50, 75c, $1.00, $1.50. Daily Mats. 25, 50, 75c. Sunday Concerts 2.15 & 8.15
MME. EMMA CALVE
EDWARD ABELES & CO.
FOUR MARX BROTHERS & CO.
WEBB & BURNS NATALIE & FERRARI
AILEEN STANLEY
MONTGOMERY & MOORE

NEW YORK THEATERS

CANDLER Theatre, West 42nd St., near 6th Ave. Tel. Bryant 6460. Evs. 8:20. Mats. Wed. & Sat. 2:20.
New York's Newest Playhouse
COHAN & HARRIS PRESENT
(by arrangement with Arthur Hopkins)
A new play by a new young American author
ON TRIAL
BY E. L. REIZENSTEIN
Biggest Hit in 35 Years

COHAN'S B'way and 42d St. Evs. 8:15. Mats. Wed. and Sat. 2:15. Wed. Mats. 50c-$1.50.
COHAN and HARRIS present
"IT PAYS TO ADVERTISE"
A farcical fact by Roi Cooper Megrue and Walter Hackett.

COHAN & HARRIS ASTOR B'way and 45th St. Evs. 8:15. Matinees, Tuesday and Saturday at 2:15. Cohan & Harris will present
"HELLO, BROADWAY"
With New York's Favorite Comedians.
GEO. M. COHAN
WM. COLLIER
All Star Cast and 100 other Americans.

ELTINGE W. 42d St. Evenings, 8:20. Matinees, Wednesday and Saturday at 2:20.
A. H. Woods presents an American play in 3 acts.
THE SONG OF SONGS
By Edward Sheldon. Based on the novel by Hermann Sudermann. With an all star cast, including
JOHN MASON, THOS. A. WISE
DOROTHY DONNELLY, CALVIN THOMAS, IRENE FENWICK, CYRIL KEIGHTLEY, Others

REPUBLIC West 42nd Street. Evenings, 8:15. Matinees Wednesday and Saturday, 2:15
A. H. WOODS presents a four act drama
"KICK IN" A play of New York life by Willard Mack
with
JOHN BARRYMORE, JANE GREY, JOSEPHINE VICTOR and others

CORT Thea., 48th St., East of Broadway. Direction of John Cort. Evenings 8:15. Matinees Wednesday and Saturday, 2:15. Wednesday Matinee, 50c to $1.50.
SELWYN & CO. present
UNDER COVER
A melodrama of love, mystery and thrills.
By Roi Cooper Megrue

HUDSON 44th St., West of Broadway. Evenings 8:15. Mats., Wed. and Sat., 2:15.
SELWYN & CO. present
The Show Shop
By James Forbes, author of "The Chorus Lady."
With
Douglas Fairbanks
And an All American Cast.

BELASCO Theatre, W. 44th St., Evs. 8:20, Mats. Thursday and Saturday 2:20.
DAVID BELASCO presents
Frances Starr
IN
MARIE ODILE
By Edward Knoblauch.

Van Horn & Son

Phila., Penna. Established 1852

Theatrical Costumes

Stock Companies and Productions Our Specialty

MILLER

COSTUMIER

236 So. 11th St

Philadelphia, Pa.

CHAS. CHRISDIE

COSTUMER

Highest prices paid for theatrical costumes in quantities or single lots, productions preferred.

204 Bowery, near Houston St.

Phone Spring 5474 Established 1879

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING

Theatrical Copying a Specialty

Best Work—Lowest Rate

J. R. NASH 1562 B'dway (cor. 47th St.), N. Y.

Mrs. M. A. LEMBECK

Authors' Representative

Plays and Playlets for Stars a Specialty

220 West 42nd St. Tel. Bryant 4990

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.

10 Cents per agate line, single insertion. $1.75 per line, 13 times. $3.00 a line, 26 times. $5.00 a line, 52 times. 14 lines to one inch. Single column. No double column space.

SCENERY

THE NEW YORK STUDIOS
"Scenery of Distinction"
FOR THEATRES AND HALLS.
We refer you to the Manager of any High Class Vaudeville Theatre.
E. STUDIOS.
Offices, Times Building,
42nd St. and Broadway.
New York, N. Y.

H. ARMBRUSTER & SONS,
Albert H. Armbruster. Emil G. Armbruster.
Scenic Artists.
Studio 249-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO., Great Scenic Painting Studios, Main Offices, 417-419 So. Clinton Street, Chicago, Ill. Good, first-class scenery at reasonable prices. Our references thousands of Theatres and Halls in the United States using our scenery.

HOWARD TUTTLE, Scenic Artist.
Contractor for all Stage Supplies, Asbestos Curtains, etc.
1300 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, ETC.

WIGS—Usual Tax, 75c.; Tenor, $2.00; Grecian, $2.50; Negro, 75c.; Mephisto, $2.50, $3.50, $7.50; Character and Crepe, $2.50; Gents' Dress, $2.50, $3.50; Ladies' Dress, $4.00; Old Maid, $4.00. Swing Supply House, Decatur, Ill.

COSTUMES AND WIGS—For Amateurs and Professionals, minstrels, etc., for rental and sale; send 6c. for beautiful 80-page catalogue, 1100 illustrations. Chicago Costume Works, 148 No. Dearborn St., Chgo. Cent. 6292.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

GREATEST SACRIFICE ever offered closing out a tremendous stock of imported street and evening dresses, wraps, and coats, worth $50 to $75, at $10 each. Mrs. Cohen, 629 6th Ave., near 37th St.

SIEDLE STUDIOS, 339 West 26th Street, New York. Theatrical properties and Stage Accessories. Telephone, 760 Chelsea.

The Wellington Visible Typewriter. Ask the Editor of The Mirror. He uses a Wellington. His reply will convince you Price $60.00 complete with metal carrying case. The Williams Mfg. Co., 309 Broadway, New York

BALTIMORE

Grand Opera Triumphant—Honors to Cyril Maude—Big Attractions in March

BALTIMORE, Feb. 22 (*Special*).—The honors of the week were bestowed upon Cyril Maude and Joan Sawyer, two artists belonging to widely separated spheres. Not in many seasons have we witnessed a characterisation so replete in delicate shading and one so thoroughly finished in all its various phases as "Grumpy." As was to be expected, business was excellent all week, the audiences at several of the performances filling the house completely.

The grand opera season at the Academy by the San Carlo company was both a financial and artistic success, and at the prices asked was, in some respects, a bargain. In "Cavalleria" and "Pagliacci" we have seldom heard a better all-round performance of these works. Mary Kaestner, Anita Sedelmeyer, and Scaretti proved themselves to be exceptional singers. "The Masked Ball," proved a genuine treat, it being the first time this work has even been heard in Baltimore. The audiences were extremely large at every performance.

One of the most interesting engagements of the season is scheduled for Ford's this week, where Annette Kellermann is making her entry into the legitimate field in a musical piece, entitled "The Model Maid," and, owing to her prestige in the varieties, and other reasons, a huge audience gathered at Ford's for the opening performances. Miss Kellermann is thus realizing a long-cherished ambition to break away from the diving act with which her name has been associated. The company surrounding Miss Kellermann is an unusually good one, and includes Edith Decker, Gertrude Vanderbilt, Otis Harlan, John Parks, as her principal assistants. The costumes, scenery, and general ensemble is remarkably good, and surpasses, in many respects, most of the musical pieces which we have had this season. "A Pair of Sixes" week March 1.

Lew Fields, like Sam Bernard, has an established following in Baltimore, which invariably proves loyal, and it is, therefore, to be expected that his engagement in "The High Cost of Loving," at the Academy this week, will bring forth some of the best houses of the season. The company provided for this piece is one of exceptional strength. It was a real pleasure to welcome Charlotte Ives and Alice Fischer. Two large holiday audiences filled the Academy for the opening performances and applauded both Mr. Fields and his company to the echo. Julia Sanderson, Donald Brian, and Joseph Cawthorn in "The Girl from Utah" week March 1.

The wisdom of presenting Brieux's "Damaged Goods" in popular-priced houses may be open to question, but there is no denying that it interests, whether through curiosity, or with the hopes of being shocked, I cannot say. In any event, its engagement at the Colonial, drew some of the best audiences of the season. The acting of the company was surprisingly good for the most part. "It's a Long Way to Tipperary" current week. Eva Tanguay returns to town this week, and heads the bill at the Maryland. Owing to the enormous success of the Newman Travel Talks, an extra lecture will be given this week on "Germany," both at the Academy and Alhambra.

Messrs. Fords have just made the interesting announcement that Mrs. Pat Campbell will be seen at their house March 8 in "Pygmalion."

Maude Adams and William Faversham are the splendid promises made by Tunis Dean for March 8-13.

Managers of Baltimore's leading theaters look with favor upon the plan of the Parents' League to send reviewers to the playhouse each Monday evening to determine if the offerings are fit for the children of its members to see. Whenever the public begins to show especial interest in the theater, the theater benefits in every way, seems to be the general opinion of the managers.

Tunis F. Dean, of the Academy of Music, expressed unqualified approval of the Parents' League determination to censor weekly attractions at the Baltimore theaters. Managers Ford, Schanberger, and Lawrence are likewise interested in the movement, and good results are assured. I. B. KAHN.

LOEW DEAL IN FALL RIVER, MASS.

New York Syndicate Said to Be Interested in a Coming Theatrical War

FALL RIVER, MASS. (*Special*).—An important change in theatrical circles at Fall River, Mass., is anticipated as a result of the reported action of the owners of the Bijou Theater in giving an option to Marcus Loew, of New York. Louis M. Boas, manager of the Academy of Music, acting as agent for Marcus Loew, took the option, it is understood. It has been known for some weeks that the owners of the Bijou Theater property have been dickering with local and out-of-town parties with a view of leasing the house for a term of years.

In the event that Marcus Loew takes the Bijou, it is practically certain that the present line of productions on the stock company order will be abandoned. In some quarters there is an impression that the New York syndicate is interested in tieing up some of the local theaters for the purpose of starting a local theatrical war. The staging of moving pictures and vaudeville at the Bijou under the Marcus Loew management would mean that the Academy of Music and Bijou would be operating under the syndicate in opposition to the Savoy, which is now conducted by local interests.

The vaudeville features at the Savoy, Fall River, Mass., Feb. 11-17, were: H. B. Warner in "Lost Paradise" and Charlie Chaplin in "A Night Out"; S. R. O. At the Academy "As a Man Sows," "The $20,000,000 Mystery," and good specialties. W. F. GEE.

OUT OF THE FAR NORTHWEST

At the Metropolitan, Seattle, the Young Men's Hebrew Association presented the "Tows in Review" Feb. 7. The Standard Grand Opera company in "Hansel and Gretel" Feb. 8-10 and 12, matinee Feb. 10-12. "Lohengrin," Feb. 9-11 and 13, in which Mrs. G. F. Russell appeared to advantage as Elsa of Brabant, and received floral tributes. Theodore Karl Johnson portrayed Lohengrin with skill and fidelity. Local talent was well represented. B. F. M.

"The Chocolate Soldier" drew capacity house at the Auditorium, Spokane, Feb. 10. The Baker Players presented "The Woman He Married" Feb. 11-13. "The Blindness of Virtue" followed.

Harry Cleveland, the blackface comedian, here nearly a year ago with his own musical comedy, is here on his honeymoon. He was married in Calgary, Alta., Jan. 25, to Miss Blanche Treelease, soloist, with his new musical tabloid spectacle, "Mum's the Word."

W. S. McC.

FOUNDED IN 1884

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:

FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. ROEDER

A Practical Training School for the Stage

Connected with Mr. Charles Frohman's Empire Theatre and Companies

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

ALVIENE SCHOOLS of DRAMATIC ARTS

and Allied Schools of Acting

DRAMA and ORATORY | OPERA and SINGING | STAGE-DANCING

ALVIENE PLAYHOUSE Exclusively for STUDENTS STOCK CO., and their Public Performances Assuring New York Appearances.

Claude M. Alviene, Principal, and a large Faculty. Write for information (mention study desired) and illustrated catalogue, "How Celebrated Actors and Actresses (late graduates) Succeeded." Agents and Managers supplied. 20th year.

Address as above to
SECRETARY, 225 WEST 57th ST. AT BROADWAY, N. Y. PHONE, COLUMBUS 4782

THE NATIONAL CONSERVATORY OF DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND UNDER THE DIRECTION OF **F. F. MACKAY**

Special Attention given to Course for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 5 P. M.

Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE TO-DAY FOR **THE ART OF ACTING** BY F. F. MACKAY

"The full of solid wisdom for the student of our Art."—Edwin Booth. Price, $5.

ALDEN SCHOOL of ACTING

Announces

Pupils may enter any time

Write for Full Particulars

Address: Secretary, 302 Kimball Hall, Chicago

WINTER TERM
Classes Now
Rehearsing

Mme. MENZELI

Former Premiere Danseuse and Maitresse de Ballet of Grand Opera.

EUROPEAN BALLET SCHOOL

All styles, including artistic modern Exhibition Dancing. Instructor of world famous Artists. Ballet Class every morning. *Send for Booklet.*

'Phone Stuy. 3334 Studio 22 East 18th St., N. Y.

Daily Classes **STAGE TRAINING** Private Instruction

PANTOMIME DANCING

NEW YORK SCHOOL OF EXPRESSION

316 West 57th St. (Y. M. C. A. Building), New York

THEODORA URSULA IRVINE

COURSES IN

Diction and Dramatic Art

Phonograph Records made of each pupil's voice

Partial scholarships for gifted pupils

Carnegie Hall - - New York

Mr. Parson Price VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Leona Watson and Edith Yeager. *Send for Circular.*

2 West 29th Street, New York

BROOKLYN

BROOKLYN, N. Y. (*Special*). — "Peg o' My Heart," with Florence Martin in the title-role, made its second appearance in Brooklyn since the holidays. It was the offering at the De Kalb Feb. 15-20.

Fiske O'Hara sang his way into the hearts of Brooklyn theatergoers at Teller's Broadway, where he appeared last week in "Jack's Romance," and drew to splendid business.

"Hyperiles," Bosworth's allegorical screen production, made its debut at the Majestic. The story was presented by motion pictures taken in Germany and Wales.

The New Montauk, dark during the week, opened Feb. 22 with "The Misleading Lady."

J. LEROY DAVIS.

DETROIT, MICH.

DETROIT (*Special*). — Considering that the week Feb. 15-20 marked the advent of the Lenten season, Edmund Breese and his capable supporting company in the virile drama, "To-Day," drew excellent houses to the Garrick. "What's Going On" week Feb. 22.

Capacity attendance greeted "Potash and Perlmutter" at the Detroit Opera House Feb. 15-20. Chauncey Olcott follows. "Rebecca of Sunnybrook Farm" held open reception at the Lyceum, Feb. 14-20; attendance good. "Hanky Panky" Feb. 22-27. At the Temple Feb. 15-21 Fannie Brice shared headliner honors with Pat Rooney and Marion Bent. The Avenue Permanent Stock company offered "The Third Degree" Feb. 14-20, and "The Deep Purple" followed. Hal Davis, assisted by Jane Ware, in "The Unexpected," topped the bill at the Miles's Feb. 15-21. It is announced locally that C. H. Miles has disposed of his interests in the Miles-Detroit company. ELTO A. MASONI.

SID LEWIS ON CUT SALARIES

FT. DODGE, IA. (*Special*).—Sid Lewis, "The Brainless Wonder," who played here recently, said that the Middle West is getting a better class of attractions "because," he added, "actors on the big circuits would rather play small towns than have their salaries cut in the larger cities. They have to keep up their reputation, and, if once they stand a cut, then it's a long time getting back. My father used to say to me, 'You can't lose your audience; that's your business to keep them.'"

Miss and Mr. Tyrell, of the dancing team of Tyrell and Tyrell, gave an exhibition dance in the spacious windows of a music house Feb. 10, which drew hundreds of people. This was in the form of an advertisement, they having danced to the music of a Victrola. The Tyrells are Australians.

Mrs. Jeanne Gouget, of the musical team of Gouget and Gouget, has canceled her engagements for the ensuing two months, and has gone to her home in Illinois. The cancellation is the result of by an accident caused by a fall. "The Misleading Lady" Feb. 20. "Peg o' My Heart" Feb. 28. LILLIAN M. RANKIN.

PRICES ALWAYS THE SAME

STEIN'S MAKE-UP

SOLD EVERYWHERE

NO WAR PRICES

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Boston 22-27.
ALICE in Wonderland (Players Producing Co.): Chgo. 10—indef.
ANGLIN, Margaret (James Shoegreen): Columbia, S. C., 24, Charlotte, N. C., 25, Greensboro 26, Lynchburg, Va., 27, Roanoke March 1, Richmond 2, 3, Newport News 4, Norfolk 5, 6.
ARLISS, George (The Liebler): Montgomery, Ala., 24, Macon, Ga., 25, Jacksonville, Fla., 26, Savannah, Ga., 27.
BARKER, Granville: N.Y.C. Jan. 27—indef.
BARRYMORE, Ethel (Chas. Frohman): N.Y.C. Jan. 25—indef.
BEN-HUR (Klaw and Erlanger): Boston Jan. 12-Feb. 27.
BENNETT, Richard (Selwyn and Co.): Boston 15-27.
BIRD of Paradise (Oliver Morosco): Toronto 22-27.
BLAIR, Eugene, and Albert Phillips: Louisville 21-27, St. Louis 28-March 6.
BLUE Bird (Messrs. Shubert): Rochester 25-27.
BOUGHT and Paid For (Wm. A. Brady): Chgo. 8-March 6.
BURKE, Billie (Chas. Frohman): Roanoke, Va., 24, Lynchburg 25, Richmond 26, 27, Charlotte, N. C., March 1, Columbia, S. C., 2, Charleston 3, Savannah, Ga., 4, Augusta 5, Macon 6.
BUSY Day (H. H. Frazee): Albany, N. Y., 25-27.
CALL of the Cumberland (Gaskill and MacVitty): Quincy, Ill., 24, Savanna 25, Monroeton, Ia., 26, Anamosa 27.
CALLING of Dan Matthews (Gaskill and MacVitty): Deadwood, S. D., 24, Lead 25, Belle Fourche 26, Rapid City 27.
CAMPBELL, Mrs. (The Liebler): Phila, 8-27.
CLARKE, Harry Corson, and Margaret Dale Owen: Balboa Heights, Canal Zone, 1-March 3.
CLEVER Ones (Play Actors, Inc.): N.Y.C. Jan. 25—indef.
DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 28—indef.
DADDY Long-Legs (Henry Miller): Oakland 22-27.
DIPLOMACY (Chas. Frohman): Chgo. 8-March 6.
DITRICHSTEIN, Leo (David Belasco): Boston 8-March 6.
DRESSLER, Marie (Messrs. Shubert): N.Y.C., Dec. 28—indef.
DREW, John (Chas. Frohman): St. Louis 22-27, Chgo. March 1-6.
DUMMY, The (Play Producing Co.): Chgo. Jan. 3—indef.
EARL, Lynne: Chgo. 22-27.
EVERYWOMAN (Henry W. Savage): San Diego 24-27.
EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.
FAVERSHAM, William (Leonard L. Gallagher): Boston 1-27.
FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 2—indef.
FORBES-ROBERTSON (Percy Burton): Winnipeg, Man., 22-March 6, Minneapolis, 8-13.
HELP Wanted (Lait and Rafferty): Vincennes, Ind., 24, Washington 25, Bloomington 26, Terre Haute 27, Ft. Wayne 28, Indianapolis March 1-6.
HIGH Cost of Loving (Al. H. Woods): Balto. 22-27.
HODGE, William (Lee Shubert): Pittsburgh 22-27.
HOUSE of Bondage (Rowland and Clifford): Chgo. 21-March 20.
ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.
INNOCENT (Al. H. Woods): Boston 22-March 6.
IN Old Kentucky: Cinti. 22-27.
INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): N.Y.C. 12—indef.
IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.
IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.
KICK In (Al. H. Woods): N.Y.C. Oct. 10—indef.
LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.
LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.
LION and the Mouse (George H. Bubb): Buffalo, Kan., 24, Madison 25, Severy 26, Eureka 27.
LURE, The: Chgo. 1-27.
MANN, Louis: St. Louis 21-27.
MANTELL, Robert (Wm. A. Brady): N.Y.C. 2-27.
MATERNITY (Richard Bennett): N.Y.C. Jan. 6—indef.
MAUDE, Cyril (The Liebler): Pittsburgh 22-27.
MILESTONES (Klaw and Erlanger): Peterboro, Ont., Can., 24, Kingston 25, Ottawa 26, 27.
MIRACLE Man (Cohan and Harris): Boston 8-27.
MURDOCK, Ann (Chas. Frohman): Phila. 22-27, Boston March 1—indef.
NEW Henrietta (Joseph H. Brooks): Chgo. Dec. 27—indef.
OFFICER 666: Trenton, N. J., 25, 24.
O'HARA, Fiske (Augustus Pitou): N.Y.C. 22-27.
OLCOTT, Chauncey (Henry Miller): Detroit 22-27.
OLD Homestead (Frank Thomas): Buffalo 22-27, Ashtabula, O., March 6, Detroit 7-13.
OMAR the Tentmaker (Tully and Buckland): Cleveland 22-27.
ON Trial (Cohan and Harris): N.Y.C. Oct. 19—indef.
ON Trial (Cohan and Harris): Chgo. Dec. 27—indef.
PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.
PAIR of Sixes (H. H. Frazee): Boston Dec. 28—indef.
PAIR of Sixes (Western: H. H. Frazee): Ft. Worth, Tex., 24, Dallas 25, 26, Waco 27, San Antonio 28, March 1.
PAIR of Sixes (Eastern: H. H. Frazee): Portsmouth, N. H., 24, Dover 25, Portland, Me., 26, 27.
PAIR of Sixes (Central: H. H. Frazee): Salina, Kan., 24, Wichita 25, Independence 26, Parsons 27, Tulsa, Okla., 28.
PEG o' My Heart (Co. A: Oliver Morosco): Phila. 22—indef.
PEG o' My Heart (Co. B: Oliver Morosco): Los Angeles 21-27.
PEG o' My Heart (Co. D: Oliver Morosco): Newton, Ia., 24, Perry 25, Ft. Dodge 26, Mason City 27.
PEG o' My Heart (Co. E: Oliver Morosco): Bloomington, Ia., 24, Franklin 25, Columbus 26, Shelbyville 27.
PEG o' My Heart (Co. F: Oliver Morosco): Franklin, Tex., 24, Mexia 25, Corsicana 26, Teague 27.
PEG o' My Heart (Co. G: Oliver Morosco): Matoon, Ill., 24, Paris 25, Taylorville 26, Lincoln 27.
POLYGAMY (Modern Play Co.): N.Y.C. Dec. 1—indef.
POTASH and Perlmutter (A. H. Woods): Cleveland 22-27.
POTASH and Perlmutter (A. H. Woods): Omaha 24-27.
RAYMOND, Great: Buenos Ayres, Argentina, 14-27.
ROBSON, May (Academic Producing Co.): Appleton, Wis., 24, Oshkosh 25, Fon du Lac 26, Eau Claire 27, St. Paul 28-March 6, Minneapolis 4-7.
ROLLING Stones (Selwyn and Co.): Chgo. Jan. 31—indef.
ROUND-Up: Chgo. 8-March 6.
SEVEN Keys to Baldpate (Cohan and Harris): Phila. 22-27.
SEVEN Keys to Baldpate (Western): Cohoes, N. Y., 24, Amsterdam 25, Gloversville 26, Johnstown 27.
SHEPHERD of the Hills (Gaskill and MacVitty): Kansas City 21-27, St. Joseph 28-March 3.
SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 31—indef.
SINNERS (Wm. A. Brady): N.Y.C. Jan. 1—indef.
SIR Hiram: N.Y.C. 22-27.
SKINNER, Otis (Chas. Frohman): N.Y.C. Dec. 29-Feb. 27, Cinti. March 1-6.
SONG of Songs (Al. H. Woods): N.Y.C. Dec. 22—indef.
STAHL, Rose (Henry B. Harris Est.): Frisco 15-27.
STARR, Frances (David Belasco): N.Y.C. Jan. 26—indef.
STORY of the Rosary (Comstock and Gest): Newark, N. J., 22-27.
SUNNY South (J. C. Rockwell): Lainsburg, Mich., 24, Ovid 25, Johnstown 26, Fowler 27, Portland, March 2, Grand Ledge 3, Lake Odessa 4, Mason 5, Fowlerville 6, Williamston 9, Howell 9, South Lyon 10.
TERRY, Phyllis Neilson (Joseph Brooks): New Haven, Conn., 24, 27, N.Y.C. March 1—indef.
THAT Printer of Udell's (Gaskill and MacVitty): Shelton, Neb., 24, Osceola 25, David City 26, Albion 27.
THINGS That Count (Wm. A. Brady): Columbus 22-24.
THIRD Party (F. Ray Comstock): Prov., R. I., 22-27.
TO-DAY (Co. A: Harry von Tilzer): Cinti. 21-27.
TO-DAY (Co. B: Harry von Tilzer): Fresno, Cal., 24, Modesto 25, Marysville 26, Sacramento 27.
TO-DAY (Co. C: Harry von Tilzer): Muncie, Ind., 24, Anderson 25, Richmond 26, Dayton, O., 27.
TO-DAY (Co. D: Harry von Tilzer): Orlando, Fla., 24, Ocala 25, Savannah, Ga., 26, Charleston, S. C., 27.
TOO Many Cooks (Wm. A. Brady): Boston Jan. 25—indef.
TRAIL of the Lonesome Pine: Phila. 22-27.
TRAP, The (Arthur Hammerstein): N.Y.C. 22—indef.
TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.
TWIN Beds (Selwyn and Co.): Springfield, Mass., 22-24.
UNCLE Tom's Cabin (C. B. Harmount): Hanover, Pa., 24, Shippensburg 25, Chambersburg 27.
UNCLE Tom's Cabin (Wm. Kibble): Reading, Pa., 23, 24, Harrisburg 25-27.
UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.
UNDER Cover (Selwyn and Co.): Binghamton, N. Y., 26, 27, Schenectady March 1, 2, Oneonta 3, Scranton, Pa., 4-6, Wilkes-Barre 8-10.
WARFIELD, David (David Belasco): Milwaukee, 22-24, Rockford, Ill., 25, South Bend, Ind., 26, Grand Rapids, Mich., 28, Dayton, O., March 1, Columbus 2, 3, Louisville, Ky., 4-6.
WASHINGTON Square Players: N.Y.C. 19—indef.
WHIP, The (Comstock and Gest): Terre Haute, Ind., 22-24, Evansville 25-27.
WHITE Feather (Wm. A. Brady): N.Y.C. 8—indef.
WINNING of Barbara Worth: Trinidad, Colo., 24, Dawson, N. Mex., 25, Las Vegas 26, Santa Fe 27.
WINNING of Barbara Worth: Redfield, S. D., 24, Aberdeen 25.
WITHIN the Law (Selwyn and Co.): New Orleans 22-27.
YELLOW Ticket (Al. H. Woods): Rochester, N. Y., 22-24.
YELLOW Ticket (Al. H. Woods): Seattle 21-27, Everett 28, Bellingham March 1, Vancouver, B. C., 2-4.

TRAVELING STOCK

BIJOU: New Bern, N. C., 15-27.
BROWN, Louise (Edward Doyle): South Manchester, Conn., 22-27, Westerly, R. I., March 1-6, Willimantic, Conn., 8-13.
EDWARDS-Wilson: Butler, Ind., 22-27.
FOX, Earle, E.: Big Springs, Tex., 22-27.
LA ROY: Tippecanoe City, O., 22-27.
LEWIS: Mobile, Ala., 8-27.
NATIONAL: Arco, Ind., 22-27.
SINCLAIR, Laura: Ysailanti, Mich., 22-27.
SUTHERLAND: Hancock, Wis., 22-24, Wauwauosa 25-27, Fremont March 1-3, Dale 4-6.

OPERA AND MUSIC

BERNARD, Sam (Messrs. Shubert): N.Y.C. 22-27.
BRINGING Up Father (Co. 1: Chas. H. Yale): Grand Rapids 21-27, Detroit 28-March 6, Chatham 8, St. Thomas, Ont., Can., 9, St. Marys 10, Hamilton 11-13, Toronto March 1-6, Galt 8, Brantford 9, Galt 10.
BRINGING Up Father (Co. 2: Chas. Foreman): Sacramento, Cal., 24, Chico 25, Medford, Ore., 26, Eugene 27, Portland 28-March 6, Astoria 7, South Bend, Wash., 8, Centralia 9, Olympia 10.
BRINGING Up Father (Co. 3: Archie McKenzie): Delaware, O., 24, Van Wert 25, St. Marys 26, Piqua 27, Ft. Wayne, Ind., 28, Huntington March 1, Defiance, O., 2, Fremont 3, Elyria 4, Ashland 5, Canton 6, Wooster 8, Mansfield 9, Chgo. Jct. 10.
BUNNY, John: St. Louis 22-27.
CAHILL, Marie and Richard Carle (R. V. Arthur): N.Y.C. Jan. 25-Feb. 27.
DANCING Around (Messrs. Shubert): Phila. 15-27, Boston March 8—indef.
ELTINGE, Julian (Al. H. Woods): Chgo. 15—indef.
FADS and Fancies (Klaw and Erlanger): Phila. 15-27, N.Y.C. March 8—indef.
GILBERT and Sullivan Opera Co.: Indianapolis, Ind., March 2.
GIRL from Utah (Chas. Frohman): Wash. 22-27, Balto. March 1-6.
HANKY Panky (Lew Fields): Detroit 22-27.
HELLO, Broadway (Cohan and Harris): N.Y.C. Dec. 25—indef.
HIGH Jinks (Arthur Hammerstein): Portland, Ore., 21-27, Salem March 1, Eugene 2, Medford 3.
HITCHCOCK, Raymond (Cohan and Harris): York, Pa., 24, Lancaster 25, Reading 26, Allentown 27.
IT'S a Long Way to Tipperary (John P. Sullivan): Baltimore 21-27, Pittsburgh March 1-3, Columbus 8-10.
IT'S a Long Way to Tipperary (Chas. Southwell): London, Ont., Can., 22, 24, St. Marys 25, Hamilton 26, 27, Toronto March 1-6, Galt 8, Orillia 9, Brantford 9, Galt 10.
KELLERMANN, Annette: Balto. 22-27.
LILAC Domino (Andreas Dippel): B'klyn 22-27, Boston March 1—indef.
LITTLE Cafe (Klaw and Erlanger): Utica, N. Y., 24, Binghamton 25, Ithaca 26, Elmira 27.
McINTYRE and Heath (John Cort): Ft. Wayne, Ind., 24, Wabash 25, Goshen 26, Elkhart 27, South Bend 28.
MAID in America (Messrs. Shubert): N.Y.C. 19—indef.
MODERN Eve: Brenham, Tex., 24.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 26—indef.
MUTT and Jeff in Mexico (Co. 1: Joe Pettengill): Pittsburgh 22-27, Balto. March 1-6, Phila. 7-13.
MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Calgary, Alta., Can., 22-24, Edmonton 25-27, Saskatoon, Sask., March 1-3, Regina 4-6, Winnipeg 8-10.
MUTT and Jeff in Mexico (Co. 3: Orrie Williams): Yankton, S. D., 24, Madison 25, Pipestone, Minn., 26, Brookings, S. D., 27, Huron March 1, Watertown 2, Aberdeen 3, Ortonville, Minn., 4, Wahneton, N. D., 5, Fergus Falls, Minn., 6, Glenwood, Alexandria 8, Morris 9, Benson 10.
MUTT and Jeff in Mexico (Co. 4: Harry Hill): Butler, Pa., 24, Kittaning 25, Punxsutawney 26, Reynoldsville 27, Ridgway March 1, Johnsonburg 2, Du Bois 3, Clearfield 4, Heptasah 5, Lewistown 6, Barnesboro 8, Altoona 9, 10.
MUTT and Jeff in Mexico (Special): Walter Turner): Orlando, Fla., 24, Lakeland 25, Tampa 26, St. Petersburg 27, Ocala March 1, Palatka 2, Tallahassee 3, Marianna 4, Pensacola 5, Biloxi, Miss., 6, Morgan City, La., 7, Patterson 8, Franklin 9, Houma 10.
ONLY Girl (Jos. Weber): N.Y.C. Sept. 7—indef.
OUR Children (Oliver Morosco): Chgo. Dec. 26—indef.
PASSING Show of 1914 (Messrs. Shubert): Chgo. Jan. 10—indef.
PRINCE of Pilsen (P. J. Kelly): Buffalo 15-27.
RED WIDOW (Phillip H. Nirdlinger): Laurel, Miss., 24, Meridia 25, Mobile, Ala., 26, Pensacola, Fla., 27, Quincy March 1, Tallahassee 2, Gainesville 3, Ocala 4, St. Petersburg 5, Tampa 6.
ROBIN Hood: Franklin, Pa., 24, Dubois 25, Tyrone 26, Altoona 27.
ROCK and Fulton: Toronto 22-27.
ROYAL Italian Opera Co.: Syracuse, N. Y., 25-27.
SAN CARLO Opera Co.: B'klyn 22-27, Phila. March 1-6, Wash. 8-13.
SARI (Henry W. Savage): Chgo. Jan. 24-Feb. 27.
SEPTEMBER Morn (Circuit: Rowland and Clifford): Jersey City, N. J., 22-27.
SEPTEMBER Morn (Eastern: Rowland and Clifford): Coldwater, Mich., 24, Mishkart, Ind., 25, Kalamazoo, Mich., 26, Benton Harbor 27.
SEPTEMBER Morn (Central: Rowland and Clifford): Mexia, Tex., 24, Waco 25, Ft. Worth 26, 27.
SEPTEMBER Morn (Coast: Rowland and Clifford): Nevada City, Cal., 24, Virginia City 25, Reno, Nev., 26, Wonnemucca 27.
SEVEN Hours in New York (O. E. West): Orangeburg, S. C., 24, Augusta 25, Barnwell, S. C., 26, Aiken 27.
SMART Set: Cleveland 22-27.
TO-NIGHT'S the Night (Messrs. Shubert): N.Y.C. Dec. 21—indef.
TRENTINI, Emma (Arthur Hammerstein): N.Y.C. March 1—indef.
WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 7—indef.
WHAT'S Going On? (John Cort): Detroit 22-27.
ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Kansas City 21-27.

MINSTRELS

DUMONT'S: Phila. Sept. 14—indef.
EVANS, George, Honey Boy (Daniel Dunn): Chattanooga, Tenn., 24, Athens, Ga., 25, Augusta 26, 27, Aiken, S. C., March 1, Greenwood 2, Florence 3, Sumter 4, Camden 5, Charlotte, N. C., 6, Salisbury 8, Statesville 9, Greenville 10.
FIELDS' All-Stars: Paris, Tex., 24, Corsicana 25, Greenville 26, Sherman 27.
O'BRIEN, Neil (Cozy): Selma, Ala., 24, Montgomery 25, Mobile 26, Selma 27, Meridian, Miss., 28, New Orleans 28-March 6.
RICHARD and Pringle (Richard and Pringle): Ennis, Tex., 24, Corsicana 25, Waco 26, Temple 27, Brenham 28.

MISCELLANEOUS

HIPPODROME Circus (Messrs. Shubert): N.Y.C. Jan. 27—indef.
LA ROY, Trixie, and Bozo (Chas. and Vic. Hunt): Fairville 22-24, Galveston, Ind., 25, Toledo March 1-3, Indianola 4-6.
PAVLOWA: N.Y.C. 2-27.
THURSTON, the Magician (Jack Jones): Brooklyn, Pa., 22-24, Trenton, N. J., 25-27, Harrisburg, Pa., March 1-3, Allentown 4-6, Paterson, N. J., 8-13.

ROBERT GLECKLER
Leading Man
Keith's Crescent Theatre, Brooklyn, New York

HERBERT KELCEY AND EFFIE SHANNON
Address care DRAMATIC MIRROR

ANN MURDOCK
"A GIRL OF TO-DAY"
Direction CHAS. FROHMAN

JEROME PATRICK
With FRANCES STARR in MARIE-ODILE

DONALD BRIAN
in "THE GIRL FROM UTAH"
Management Chas. Frohman

MARISE NAUGHTON
Late Leading Woman FINE FEATHERS CO.
Disengaged for Productions
Address care DRAMATIC MIRROR

BERT WILCOX
Comedian at the Wadsworth Theatre, New York
This Week—HARRIGAN IN GEO. COHAN'S 50 MILES FROM BOSTON

STOCK MANAGERS ATTENTION!
WALTER E. PERKINS
Can be engaged to do "Who Goes There?" "Love Among the Lions" or any of his well-known successes.
556 West 45th St., N. Y.

FIBRE, STEEL and BRAINS
BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world.
WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

MAYOR ENTERTAINS NAT GOODWIN

NASHVILLE, TENN. (Special).—At the Vendome Feb. 11, 12, Nat Goodwin to packed houses. After Thursday's performance Mr. Goodwin was entertained by Mayor House at the Hotel Hermitage. Margaret Anglin, Feb. 15, 16 in "Lady Windermere's Fan" to small audiences. "A Pair of Sixes" Feb. 17, 18, and George Broadhurst Feb. 19, 20, to big houses. Mr. Broadhurst and Avenue Marguerite Clark in "The Home Girl" to big houses.
E. K. Tarpey.

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

"The Might-Have-Beens," With Charlotte Walker, is Produced—Cecil Lean's New Specialty

White, N. Y.

MISS FANNIE WARD,
Making Her Vaudeville Debut at the Colonial in an Edgar Allan Woolf Playlet.

THERE is imagination as well as beauty of thought in Robert W. Sneddon's fanciful playlet, "The Might-Have-Beens," written for Charlotte Walker's vaudeville debut.

Delicately Told Fantasy

Mr. Sneddon hasn't the whimsical humor, the understanding of humanity, the ripe imagery of Barrie. Nor has he yet the technical resources to express himself with thorough stage success. But Mr. Sneddon has delicacy of expression—*and ideals*. We will watch his next bit of playwriting with unusual interest.

"The Might-Have-Beens" are the children who exist only in the dreams of a lonely, childless married couple. Middle aged and just beginning to realize the emptiness of their life, the Warings sit by their fireside on a Wintry night. As the wind sighs outside and the blaze crackles, they conjure up, in their hearth-side reverie, the children who might have been. One is Jack, as the husband would have wished him, and the other is Jane, just such a little girl as his wife longs to kiss and caress.

Then the little boy—who might have been nine—and the little girl—who might have been six—come to them "through the door of their hearts." In tiny pajamas and night gown, they clamber into the arms of the lonely couple sitting by the fireside. Just as the happiness of the two seems complete, the children disappear into the shadows as they came—but things possibly aren't quite as empty as they were.

Somehow Mr. Sneddon seemed to lack invention in maintaining his interest. Again, it is a question whether he gained or lost by actually presenting the children upon the stage. They seem healthy, material beings rather than the little children of a dream.

Staged With Imagination

The fantasy is staged with keen sympathy. The fireplace occupies the center of the stage, facing away from the audience. Thus the auditorium is itself the fourth wall of the little library. Once the husband—facing the audience—rolls up an imaginary curtain to peer out into the night. The room is half hidden in the shadows, save for the glow from the fire and the subdued light of a single ornamental lamp resting upon a piano.

Miss Walker plays the wife with considerable poetic charm. S. J. Warrington was all that could be asked of the husband. The children are played by Reginald Sheffield and Georgia Mai Fursman.

"The Might-Have-Beens" is most praiseworthy. In producing it, Arthur Hopkins made an ambitious and commendable effort toward the advancement of vaudeville.

Nan Halperin Returns

Hardly more than a week ago we predicted that Nan Halperin would return to the Palace within a year as a headliner. She came back unexpectedly—to fill a sudden gap in the bill—and went on next to closing.

Miss Halperin held her audience—while her personality reached them and her touches of comedy caught their sense of humor. She isn't quite a headliner yet—but, since she has proven her ability to hold down a headline position, that distinction can't be far away.

Arthur Prince—with his repartee between a naval officer and a sailor—is our favorite ventriloquist. He is so thoroughly good that—in his "conversation" with the nautical manikin—you forget one man is handling both ends of the dialogue.

Eddie Leonard, Doctor of Curtain Calls

Eddie Leonard interests us only with his shuffling clog dancing—of old-time minstrel flavor. His "wah-wah" style of syncopating a rag raspe along our nerves. Mabel Russell does not give any particular aid to the turn.

Leonard, we concede, has mastered the art of winning curtain calls—of doctoring applause along. For instance, there's his encore recitation in which Lincoln, mother and a little "newsy" are mentioned. Any one of these is still a guarantee of applause in the varieties.

James C. Morton and Frank F. Moore are offering substantially the same turn that Morton recently did with Ralph Austin. However, Moore doesn't equal Austin. Personally, this sort of noisy, rough and tumble horseplay doesn't appeal to us in the least.

One of the pleasant moments of the skit comes when Morton, as a burlesque tailor, attempts to measure a statuesque model. Finally he slaps her on the decollete shoulders and then he begins to beat time—while a cloud of powder appears at each move.

Of course, all this *may* be funny.

Grace La Rue and Her Songs

After watching Grace La Rue at the Colonial, we can only repeat once more that she is a big artiste. There is sweep and breadth in her art.

Miss La Rue puts vigor as well as depth into her reading of "The Salutation of the Dawn"—a bit of Sanskrit philosophy set to her own music—just as she paints a flashing stage picture in "The Tango Dream." These are the sort of numbers we should prefer her to interpret. Miss La Rue can touch a song with imagination, create an atmosphere and send the drama of the lyric home. Moreover, she keeps right on developing. We expect great things of her.

She wore, by the way, two new gowns, bizarre, of course, as well as *chic*.

Jovial Cecil Lean is a pleasant entertainer and Cleo Mayfield—in fetching gowns—is decidedly restful to the eye.

Outside of the always effective poker-telephone number, "Tell a 'Phony Tale," their specialty is brand new, with songs of the patter type and bits of burlesque. There are good comic moments in the final number, in which Miss Mayfield comes down one of the theater aisles in bridal garb clinging to the arm of a make-believe groom, while Lean, in the character of a bespectacled small-town parson, waits anxiously upon the stage. This little skit puts the turn over emphatically.

Lean works fast. Perhaps just a little more slowness of enunciation would help in pointing some of the songs. But we really like him.

Irene Franklin's Art of Song Characterization

Broadway again saw Irene Franklin, this time at the Victoria, and was the better for her visit.

Miss Franklin absolutely sinks her identity in each song creation. She flits with ease from an intensely feminine policelady of the future to a little girl jealous of the new baby; from a slangy Salamander to a cynical Childs's waitress—yet each, in its humor and its humanness, is distinct and vivid. They're each artistic in a direct and sincere way—for Miss Franklin's style is almost homely in its every-day Americanism.

Miss Franklin sang one or two new numbers. The story of the girl who came from a country town and landed in a Broadway chorus—a little masterpiece of

Fre L. Hills Studio, N. Y.

MISS BONNIE GLASS,
The Dancer Has Just Entered the Varieties in an Elaborate Act.

its kind—has given way to "Say, What's the Idea?" depicting one Myrtle, another lady of the merry-merry, whose John was captured by a rival. Then, by way of contrast, there was her song of a poor little rich girl, "I Want to Be a Janitor's Child."

Burton Green lends sympathetic assistance at the piano. He plays exceedingly well, as the "Dagger Dance" from Victor Herbert's "Natoma" and a moment of a Chopin waltz prove.

Ferne Rogers's Possibilities

Ferne Rogers, who is said to have lost her position in a London production because she expressed pro-German opinions, came to the Victoria. But Miss Rogers, last seen here in "Iole," was something besides a mere "timely headliner."

She has distinct possibilities for vaudeville. As a variety single, Miss Rogers might easily become another Bessie Wynn in points of popularity and charm. She sings agreeably and sweetly and is quite appealing. The charming way she costumed her turn showed that she had put thought into the building of her specialty.

First of all, however, she needs the right sort of songs, and, secondly, a dainty setting to make her prettiness stand out. She is doing four numbers now, two of which should be dropped for something better. One of these is a solo from "Iole." The Irish ballad with the refrain, "Little by little and bit by bit, she steals your heart away," and, better still, the waterfall song, "Drip, Drip, Drip," have the right qualities to fit her methods. Miss Rogers needs melodies of the musical comedy type, just a bit florid but dainty in expression.

There is no reason why she shouldn't become one of our best singing single artistes.

Gowns—and Gowns

Ted Lorraine and Hattie Burks have a song and dance turn that has optical appeal, too. They realize the value of costuming, and the specialty is really one striking gown after another.

Lew and Molly Hunting offered what seemed to be a new turn at the Victoria. They meet in one and lapse into patter. He is carrying a rope, and the conversation pivots pleasantly around the subject of suicide. Then they dance, now and then lines like this being reparteed:

"How do you remember all that?"

"I keep it all in my head."

"I see—all in a nut shell!"

B. S. BRILL ACQUIRES REGENT

B. S. Brill has added the Regent Theater, Seventh Avenue and 116th Street, to his chain of houses. The Prospect, in the Bronx, was a recent addition. The Regent opened on Monday with vaudeville and feature pictures. Mr. Brill now controls, besides the Regent, the Hamilton, Jefferson, Eighty-sixth Street, McKinley Square, and Prospect theaters.

VAUDEVILLE GOSSIP

William Reardon is now dancing with Josephine Harriman at Rector's in Chicago.

Bonnie Glass, dancing at the Colonial this week, is training her Irish wolfhound, "Kildare," to fox-trot. Walter Kingsley comments upon the phenomenon this way: "Queen Maeve was wont to sit in her sun parlor, petting her wolfhound as she watched the nearing chariots of the champions, and the O'Neil and the O'Connor Don went into battle against the Saxon with their wolfhounds by their side. To-day 'Kildare' finds his excitement in the dance instead of the trumpet note and the clink of sword-struck mail. Descendant of a line of royal dogs whose ancestors welcomed Tyrian traders, 'Kildare' has fallen for the modern sport of kings."

Mrs. Leslie Carter apparently went over strongly at her Orpheum opening last week. Mrs. Carter is appearing in Philadelphia this week, with the Colonial to follow.

Mrs. Carter's supporting company includes Genevieve Dolaro Belasco.

Viola Gillette and Edmond Row broke in a new act at Union Hill last week.

Olga Petrova is to bring the big scene of "Panthea" to vaudeville. She will be assisted by a company of six, and the tabloid will open in a week of two, booked by M. S. Bentham.

Jane Houghton is producing a revue with nine people, Edna Chase being featured.

COMING HEADLINERS

Week of March 1.—*Palace*, Lillian Lorraine; *Colonial*, Mrs. Leslie Carter and company, Long Tack Sam and company; *Victoria*, Trixie Friganza; *Alhambra*, Marie Nordstrom, Homer Miles and company; *Royal*, Billy McDermott; *Orpheum*, Madame Nasimova and company, Riggs and Witchie; *Bushwick*, Irene Franklin and Burton Green; *Prospect*, Evelyn Nesbit and Jack Clifford.

Week of March 8.—*Victoria*, Willa Holt Wakefield, Harriet Burt, Eddie Foy and company; *Colonial*, Madame Nasimova and company; *Alhambra*, Riggs and Witchie; *Royal*, Pauline Hall; *Orpheum*, Hans Kronold, Claire Rochester; *Bushwick*, Henrietta Crosman and company; *Prospect*, Aurora of Light.

HAZEL DAWN TO BE TWO-A-DAY STAR; KATHARINE LA SALLE IN SKETCH

Vaudeville Offers Contracts to Melba, Pavlowa, John McCormack, and Mrs. Pat Campbell

BY WALTER J. KINGSLEY

KATHARINE LA SALLE is to be featured in a new vaudeville sketch, which the Keith booking powers are looking forward to with keen interest. Miss La Salle is one of the cleverest young actresses on the American stage, as well as a young woman of delightful personality. James O'Donnell Bennett "discovered" Miss La Salle a few seasons ago playing a small part in Chicago, and since the enthusiastic notice that he wrote at the time, she has risen to be one of the best leading women in America.

Jean Newcombe is preparing for vaudeville and is seeking a Howard Chandler Christy or Wenzell leading man of six feet four height and proportionate breadth, who can play opposite her without having to look up to her face.

Hazel Dawn will be heard at the Palace in the near future.

Pavlowa and John McCormack are both treating with the Palace for a brief excursion into vaudeville. They will appear in vaudeville, if at all, after their own regular seasons are over. The dancer and the tenor would make two snappy headliners.

Mrs. Patrick Campbell is considering a vaudeville contract for next season in a new sketch by George Bernard Shaw, dealing with an incident of the spy mania.

I have not heard in years such thunders of applause in a theater as greeted Mrs. Leslie Carter in "Zasa" at the Orpheum. At every performance the entire house went into a frenzy of hand clapping, cheering and foot stamping. Mrs. Carter certainly tore into the role like a company of charging Cossacks and the glorified melodrama went over like an avalanche. It all goes to show that the dear public likes what it likes and that Belasco melodrama is dear to its soul. If Dave would stage another "Du Barry" or "Zasa," he would fill his theater for two years. Mrs. Carter follows the Belasco production with as much fidelity as is possible in a vaudeville production and believe me, she gets away with it in fine style.

Over at the Bushwick last week the public actually fought to get a glimpse of Evelyn Nesbit. Special policemen were detailed to keep the ticket buyers in order, and when Miss Nesbit sang and danced, the home folk of Brooklyn sat spellbound. Irving, Mary Anderson, Joe Jefferson and Richard Mansfield never drew with such a positive pull as does this slip of a girl.

Mollie McIntyre has found a new sketch for vaudeville called "Scotch Love." The author is a mysterious young newspaper man from the Coast who thinks that Miss McIntyre is the successor to Maude Adams. The sketch will be put on for the first time this month.

Mrs. Richard Mansfield will be seen in vaudeville in the near future. She is a brilliant and beautiful woman who gave up a promising stage career for domestic life. She will receive the warmest and heartiest of welcomes upon her return to the footlights.

It is whispered that Holbrook Blinn is once more in a mood to venture upon the two-a-day.

Elaine Hammerstein and Alice Brady are two clever young women who may adorn vaudeville before very long. Everybody's doing it these days.

The big noise will be when Melba sings at the Palace next Fall.

Copyright Mishkin.

MISS JOSIE COLLINS,
At the Palace This Week.

Channing Pollock sketch, "It Doesn't Happen." She opens at the Chicago Majestic on March 1. Josie Collins, who began her variety tour at the Palace this week, will be on the same bill.

Fletcher Norton and Nina Payne, in their novelty dancing specialty, have opened a vaudeville tour. Last week they were features at Keith's in Washington on the bill starlined by Eva Tanguay.

Nan Halperin comes to the Victoria on March 15.

Maude Fealy broke in a new playlet—a dramatic comedy—at Mt. Vernon last week. M. S. Bentham is arranging a New York opening.

Cecil Cunningham opened in her new single act at Wilmington this week. Miss Cunningham will appear in Baltimore next week.

Pauline Hall makes her first New York appearance in vaudeville at the Royal on March 8.

Beatrice Herford has signed vaudeville contracts and will begin her tour at the Colonial on March 15, offering several of her monologues.

Eva Tanguay will play a return engagement at the Alhambra on March 1.

Liane Carrera, Anna Held's daughter, is breaking in a new act, in which she is assisted by Jerry Forrest, out of town. Edwin T. Emery staged the specialty.

Edith Taliaferro has signed contracts to appear under Joseph Hart's direction in Tom Barry's playlet, "A Breath of Old Virginia," in which Jane Keith was seen earlier this season. The sketch is being changed to suit Miss Taliaferro's needs, and it will open out of town, probably next Monday.

The story of "A Breath of Old Virginia" is told in retrospective fashion. One of the characters starts to tell a story, part of the setting disappears, and the tale is enacted dramatically.

Jesse Lasky is sending out "Clowaland" once more.

Tom Barry is at work going over O. Henry's short stories for Mr. Hart, who recently acquired all the vaudeville rights. As yet no story has been selected for stage adaptation, but an early production of one of the tales is expected.

Hilda Trevelyan, the well-known English actress, who was recently seen in London in "My Lady's Dress," and who is now appearing in "Peter Pan," has secured, through Sidney Blow, the English rights to Edgar Allan Woolf's playlet, "The Lollard."

"The Lollard" is now being offered in vaudeville by Regina Connelli and has been pronounced to be the best of Mr. Woolf's recent sketches.

Edgar Allan Woolf is writing a sketch for Ada Lewis.

Lillian Lorraine comes to the Palace on Monday. Her vaudeville season, directed by M. S. Bentham, will be limited to four weeks. Miss Lorraine will then join the new Lew Fields revue.

Maurice and Florence Walton will be in the new Fields revue. It is said that they are financially interested in the production.

IRENE FRANKLIN TO MAKE RECITAL TOUR NEXT SEASON

Laura Nelson Hall in New Playlet—"Jolly Fannie" Rice Returns to America

Irene Franklin and her husband, Burton Green, have ambitious plans for next season. Miss Franklin is to enter recital work. "I want to do bigger things," she confesses. "I shall try it for a month and see whether I can get along by myself. Perhaps there is a field for me, since no one is giving an entire programme of distinctly American character songs."

In telling her plans, Miss Franklin mentioned her love for Kitty Cheatham. "I almost believe she's the last of our gentlewomen," she commented in telling how much she admired Miss Cheatham and her art. "She seems to have no limitations, and her appeal—in the informal, intimate way she reaches her auditors—is marvelous."

Miss Franklin, it will be recalled, said in the Christmas vaudeville number of THE MIRROR that she was always searching for song material and incidentally mentioned her willingness to pay almost any sum for a good lyric. The comedienne says now she didn't realize the consequences of her little chat.

Songs began arriving in every conceivable form by each mail until they amounted in all to nearly a thousand. At first Miss Franklin personally answered every would-be writer, but the avalanche continued, and Miss Franklin confined her attentions to reading and returning the manuscripts without comment. In all the hundreds Miss Franklin did not find a single song of vaudeville possibilities. "The writers," she says, "plainly don't understand the needs of the varieties. I would like to find good songs, too, because it's much easier to buy than write them."

In Providence this week, by the way, Miss Franklin is breaking in two new character numbers which will succeed her policewoman satire and "I'm Nobody's Baby Now." She will bring them to the Bushwick next week.

Laura Nelson Hall will be the next star to invade the varieties. Miss Hall is negotiating for a vaudeville tour. She will appear in a dramatic playlet in which she will be supported by Gaston Mervale. M. S. Bentham is arranging an opening.

"Jolly Fannie" Rice has returned to America after two years in Europe and Australia.

Miss Rice has been remarkably successful and would have played engagements, already arranged, in England and in India if the war had not upset her plans. She has not yet made up her mind whether or not she will enter the varieties here.

Madame Emma Calvé was unable to open at the Palace this week, owing to an attack of laryngitis. Jose Collins and May Irwin were late additions to the bill.

Madame Emma Calvé was to have been this week's Palace starliner at a salary of $3,000. Mrs. Leslie Carter is receiving $1,500 for her variety appearances in the tabloid of "Zasa."

William B. Friedlander, general manager of the Interstate Producing Company, was in New York last week.

Lulu Glaser has been mentioned as a Palace possibility for March 8. Claude Gillingwater is to return in "Wives of the Rich," while Gertrude Hoffman and her revue, Joseph Santley and the Princess Rajah will be seen at the Palace during the next few weeks.

A. T. Darling is making a lot of friends as manager of the Colonial Theater. This, coupled with efficient management, goes a long way toward putting Mr. Darling way up on the Keith roster of resident managers.

Madame Yorska opened on Monday at the Columbia in St. Louis in her playlet, "Days of War."

Helen Ware has received bookings in her

CECIL LEAN

ASSISTED BY

CLEO MAYFIELD

Half Hour in Full Stage

Direction M. S. BENTHAM

BESSIE CLAYTON IN CHICAGO

CHICAGO, (*Special*).—The Palace Music Hall had a Clayton bill last week, Bessie Clayton presenting her terpsichorean specialty, while Una Clayton offered the playlet, "Milk." W. C. Fields entertained, Bert Errol, in feminine garb, displayed his soprano voice, Hope Vernon sang and imitated the violin, while Chief Caupolican hit the trail at "No. 2" for an early hit. Mr. and Mrs. Carter de Haven were at the Majestic in "The Masher," the rest of the bill including the Magleys in their brisk dancing turn, Harry Tighe and Babette, Trovato, and Shirli Rives and Ben Harrison.

A. C. WILKIE.

Many big names have already been placed on the roster of the Actors' Fund of America benefit, to be given at the Century on March 7. The programme will number many stellar favorites.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Orph., Winnipeg, 28-March 6.
ADLER, Edward, Co.: Palace, N.Y.C.
ACME Four: Victoria, Charleston, March 1-3; Bijou, Savannah, 4-6; Orph., Jacksonville, 6-10.
ADELAIDE and Hughes: Keith's, Louisville; Keith's, Cinti., March 1-6; Keith's, Indianapolis, 8-13.
ADLER and Arline: Colonial, Erie; Grand, Pittsburgh, March 8-13.
AGOUST Family: Bijou, Savannah, 22-24; Victoria, Charleston, 25-27.
AHEARN, Charles, Troupe: Orph., Memphis; Orph., New Orleans, 28-March 6.
ALDRICH, Mme.: Orph., Memphis, March 8.
ALEXANDER and Scott: Forsythe, Atlanta; Orph., Jacksonville, March 1-6; Bijou, Savannah, 8-10; Victoria, Charleston, 11-13.
ALEXANDER Kids: Keith's, Toledo.
ALFREDS, Two: Maj., Chgo.
ALICE, Lady, Pets: Colonial, Erie, Pa.
ALLEN, Minnie: Orph., Kansas City; Maj., Chgo., 28-March 6.
ALMAN and Stone: Prospect, Cleveland.
AMARANTHS, Four: Orph., St. Paul, 28-March 6.
ANNAPOLIS Boys, Five: Temple, Detroit; Temple, Rochester, March 1-6.
ANTHONY and Mack: Keith's, Ft. Wayne; Keith's, Indianapolis, March 1-6.
ANTWERP Girls, Four: Bushwick, B'klyn; Grand, Syracuse, March 8-13.
ARMENTO, Angelo, Trio: Temple, Detroit, March 1-6; Temple, Rochester, 8-13.
ARNAUT Brothers: Forsythe, Atlanta; Keith's, Phila., March 8-13.
ARTELL, Abe: Orph., St. Paul; Orph., Des Moines, 28-March 6.
AUBURN and Rich: Keith's, Boston, March 1-6.
"AURORA of Light": Orph., B'klyn; Royal, N.Y.C., March 1-6; Bushwick, B'klyn, 8-13.
AUSTRALIAN Woodchoppers: Keith's, Wash.; Maryland, Balto., March 8-13.
AVON Comedy Four: Orph., Denver; Orph., Lincoln, 28-March 6.
BAGGONGHI Riding Act: Orph., Birmingham; Bijou, Savannah, March 1-3; Victoria, Charleston, 4-6; Orph., B'klyn, 8-13.
BAKER, Belle: Grand, Pittsburgh; Maryland, Balto., March 1-6.
BAKER, Ward: Victoria, Charleston, March 8-10; Bijou, Savannah, 11-13.
BALL, Foster and West: Temple, Rochester; Colonial, Erie, Pa., March 1-6.
BALL, Ernest: Keith's, Wash.
BALL, Rae Eleanor: Orph., Oakland; Orph., Sacramento, March 1, 2; Victory, Stockton, 3, 4; Yosemite, San Jose, 5, 6.
BANKOFF and Girlie: Orph., Sioux City, 28-March 6.
BARABAN and Grohs: Orph., Seattle, 28-March 1-6.
BARNARD and Anger: Orph., B'klyn, March 1-6.
BARNES and Crawford: Orph., Kansas City; Orph., Omaha, 28-March 6.
BARNES, Stuart: Bushwick, B'klyn; Alhambra, N.Y.C., March 8-13.
BARRY and Wolford: Hipp., Cleveland, March 1-6.
BARRY, Mr. and Mrs. J.: Orph., Salt Lake City; Orph., Denver, 28-March 6.
BARTER, Bid, Co.: Keith's, Toledo.
BEAUMONT and Arnold: Keith's, Phila., March 1-6.
BEAUTIES, The: Colonial, N. Y.C.; Keith's, Boston, March 8-13.
BELL Family: Orph., Salt Lake City; Orph., Denver, 28-March 6.
BENDIX Players: Orph., New Orleans; Orph., Birmingham, March 1-6.
BERESFORD, Harry, Co.: Poli's, Scranton; Orph., Harrisburg, March 1-6; Keith's, Wash., 8-13.
BERGEN, Alfred: Orph., Omaha; Orph., Sioux City, March 6.
BERGERE, Valerie, Co.: Orph., Frisco, 28-March 6.
BERRA, Mabel: Keith's, Wash., March 1-6.
BERRENS, The: Temple, Detroit; Temple, Rochester, March 1-6.
BERTHI: Orph., Portland, Ore.
BICKEL and Watson: Keith's, Phila.
BIG City Four: Orph., Seattle; Orph., Portland, 28-March 6.
BINNS and Burt: Keith's, Cinti., March 1-6.
BISON City Four: Victoria, N.Y.C., March 1-6.
BLONDYS, Three: Orph., New Orleans.
BOBBEE'S Arabs: Bushwick, B'klyn.
BOGANNY'S, Joe, Troupe: Hipp., Cleveland; Palace, 28-March 6.
BOLAND and Hoin: Keith's, Indianapolis; Keith's, Wash., March 1-6; Maryland, Balto., 8-13.
BOND and Casson: Keith's, Cinti., March 1-6; Keith's, Louisville, 8-13.
BONITA: Orph., Seattle, 28-March 6.
BONITA and Lew Hearn: Orph., Winnipeg, 28-March 6.
BOUDINI Brothers: Orph., Denver.
BOWERS, Fred, Co.: Orph., Denver, 28-March 6.
BOWERS Walter and Crooker: Orph., Des Moines; Orph., Minneapolis, 28-March 6.
BRACKS, Seven: Prospect, B'klyn; Royal, N.Y.C., March 1-6; Alhambra, N.Y.C., 8-13.
BRADLEY and Norris: Keith's, Phila., March 1-6.
BRENNER and Wheeler: Orph., Denver; Orph., Lincoln, 28-March 6.
BRICE, Fannie: Temple, Rochester; Keith's, Phila., March 1-6; Orph., Montreal, 8-13.
"BRIDE Shop": Orph., St. Paul; Orph., Minneapolis, 28-March 6.
BROCKBANK, Harrison, Co.: Orph., Minneapolis; Orph., Duluth, 28-March 6.
BROOKS and Bowen: Temple, Rochester; Keith's, Boston, March 1-6.
BROOKS, Alan, Co.: Orph., Omaha; Orph., Minneapolis, 28-March 6; Orph., Duluth, 7-13.
BROWN and McCormack: Poli's, Erie, March 1-6.
BROWN and Newman: Orph., Minneapolis; Orph., Winnipeg, 28-March 6.
BROWN and Rechelle: Orph., St. Paul, 28-March 6.
BROWN, Pletcher, Trio: Orph., Oakland.
BRUCH, Fritz and Lucy: Keith's, Toledo; Grand, Pittsburgh, March 1-6; Keith's, Cinti., 8-13.
BRUNNELL Sisters: Temple, Rochester; Victoria, N.Y.C., March 1-6; Grand, Pittsburgh, 8-13.
BULGER Brothers: Orph., Montreal, March 1-6; Dominion, Ottawa, 8-13.
BURKE, John and Mae: Royal, N.Y.C., March 1-6.
BURKE, Juggling: Prospect, B'klyn.
BURNHAM and Irwin: Maj., Chgo.; Columbia, St. Louis, 28-March 6.
BURNS and Acker: Palace, Springfield, Mass., March 1-3; Poli's, New Haven, 4-6.
BURNS and Lynn: Colonial, N.Y.C., March 1-6.
BURT and Hope: Keith's, Boston; Royal, N.Y.C., March 1-6; Bushwick, B'klyn, 8-13.
BURT, Harriet: Palace, Chgo., 28-March 6; Victoria, N.Y.C., 8-13.
CALVE, Emma: Palace, N.Y.C.
CALVERT, Catherine, Co.: Shea's, Toronto.
CAMERON and O'Connor: Temple, Rochester, March 1-6.
CAMERON Sisters: Hipp., Cleveland; Keith's, Indianapolis, March 1-6; Keith's, Columbus, 8-13.
CAMPBELL, Misses: Colonial, N.Y.C.; Poli's, Hartford, March 1-6; Victoria, N.Y.C., 8-13.
CANNINGS, The: London, Can., March 1-6; Shea's, Buffalo, 8-13.
CANTOR and Lee: Keith's, Cinti.; Temple, Detroit, March 1-6; Temple, Rochester, 8-13.
CANTWELL and Walker: Orph., Salt Lake City; Orph., Denver, 28-March 6.
CARDO and Noll: Palace, Chgo., 28-March 6; Hipp., Cleveland, 8-13.
CAREW and Drake: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
CARLETONS, Two: Orph., Des Moines; Orph., Omaha, 28-March 6.
CARTER, Mrs. Leslie: Keith's, Phila.; Colonial, N.Y.C., March 1-6; Keith's, Prov., 8-13.
CARUS, Emma and Randall: Orph., Des Moines, 28-March 6.
CASTILLIANS, The: Keith's, Indianapolis; Keith's, Louisville, March 1-6; Keith's, Ft. Wayne, 8-13.
CAUPOLICAN, Chief: Columbia, St. Louis; Maj., Milwaukee, 28-March 6.
CAVANNA Dogs: Orph., Harrisburg, March 1-6.
CERVO: Orph., Portland.
CHANDLER, Anna: Orph., Los Angeles.
CHING Ling Foo: Orph., Los Angeles, 21-March 6.
CHINKO: Orph., Lincoln.
CHIP and Marble: Orph., Montreal, March 1-6.
CLAIRE, Ina: Palace, Chgo.
CLARK and Verdi: Orph., Montreal; Dominion, Ottawa, March 1-6.
CLAUDE, Toby, Co.: Columbia, St. Louis, 28-March 6.
CLAUDIUS and Scarlet: Orph., B'klyn; Colonial, N.Y.C., March 1-6.
CLAYTON, Bessie: Shea's, Toronto; Temple, Detroit, March 1-6; Columbia, Grand Rapids, 8-13.
CLIFF, Laddie: Orph., St. Paul, 28-March 6.
CLINTONS, Novelty: Prospect, B'klyn, March 1-6.
COAKLEY, Hauvey and Dunlevy: Keith's, Prov., March 1-6.
COLE and Denahy: Keith's, Phila.
COLLINS and Hart: Maj., Chgo.; Keith's, Columbus, March 1-6.
COLLINS, Lottie: Keith's, Louisville.
COLLINS, Milt: Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27; Orph., Los Angeles, 28-March 6.
COLONIAL Belles: Orph., Minneapolis; Orph., Winnipeg, 28-March 6.
COLONIAL Days: Maryland, Balto.; Keith's, Phila., March 1-6; Orph., Montreal, 8-13.
COMFORT and King: Poli's, Bridgeport, March 1-6; Orph., Harrisburg, 8-13.
CONCHAS, Paul: Temple, Detroit; Temple, Rochester, March 1-6.
CONNELLI, Bruno, Co.: Orph., Montreal; Dominion, Ottawa, March 1-6; Shea's, Buffalo, 8-13.
CONNOLLY and Webb: Orph., Montreal, March 8-13.
CONNELLY and Weiarich: Grand, Pittsburgh; Keith's, Indianapolis, March 1-6.
CONNOLLY and Wenrich: Keith's, Louisville, March 8-13.
CONNOLLY, Jane, Co.: Keith's, Prov., March 1-6.
CONROY and Models: Hipp., Cleveland, March 1-6.
CONSERVATORY Four: Palace, Ft. Wayne, March 1-6.
COOK, Joe: Orph., Montreal, March 8-13.
COOPER and Smith: Keith's, Prov., March 1-6; Victoria, N.Y.C., 8-13.
COOPER, Harry, Co.: Forsythe, Atlanta, March 1-6.
COOPER, Joe and Lew: Alhambra, N.Y.C., March 1-6.
CORELLI and Gillette: Forsythe, Atlanta.
CORRADINI'S Animals: Keith's, Wash., March 1-6; Bushwick, B'klyn, 8-13.
COSTA, Troupe: Orph., Salt Lake City; Orph., Denver, 28-March 6.
COURTNEY Sisters: Orph., Memphis; Orph., New Orleans, 28-March 6; Orph., Birmingham, 8-13.
COX, Hazel: Keith's, Phila.; Keith's, Boston, March 1-6.
COWBOY Minstrels: Keith's, Cinti.; Keith's, Louisville, March 1-6.
CRANE, Mr. and Mrs. Douglas: Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27; Orph., Los Angeles, 28-March 6.
CREIGHTON, Bertha, and Belmont: Orph., Sacramento, March 1, 2; Victory, Stockton, 3, 4; Yosemite, San Jose, 5, 6.
CRESSY and Dayne: Orph., Portland, Ore.
CROMWELLS, The: Orph., Winnipeg.
CRONIN, Morris: Maryland, Balto., March 8-13.
CROSMAN, Henrietta, Co.: Orph., B'klyn; Bushwick, B'klyn, March 8-13.
CROSS, Wellington, and Lois Josephine: Orph., Salt Lake City, March 1-6; Orph., Denver, 8-13.
CUMMINGS and Gladyings: Keith's, Prov., March 8-13.
CUNNINGHAM and Marion: Orph., Champaign, Ill., 22-24; Wilson, Chgo., 25-27.
CURTIS, Julia: Victoria, N.Y.C., March 1-6.
CUTTYS, The: Shea's, Toronto.
D'AMORE and Douglas: Shea's, Toronto; Keith's, Boston, March 1-6; Maryland, Balto., 8-13.
DANUBES, Four: Orph., Salt Lake City, 28-March 6.
DARRELL and Conway: Keith's, Columbus; Keith's, Toledo, March 1-6.
DAVIS, Emily: Grand, Syracuse; Keith's, Toledo, March 1-6.
DAVIS, Josephine: Poli's, Scranton, March 1-6; "DAY at the Circus": Worcester, Mass.; Poli's, Scranton, Pa., March 8-13.
DE BELOS Trio: Poli's, New Haven, 22-24; Palace, Springfield, 25-27.
DE CORDOVA, Leander, Co.: Keith's, Columbus, March 8-13.
DEELEY, Ben, Co.: Orph., Duluth; Maj., Chgo., 28-March 6.

B. F. Keith's Circuit of Theatres

E. F. ALBEE, General Manager

For Booking, address S. K. HODGDON, Palace Theatre Bldg., New York City

The Orpheum Circuit of Theatres

MARTIN BECK, General Manager

For Booking, address FRANK VINCENT, Palace Theatre Bldg., New York City

ALICE LLOYD

IN VAUDEVILLE

Communications, PAT CASEY

ROSE COGHLAN

Returned to Vaudeville

Direction M. S. BENTHAM

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist — Direction ALF. T. WILTON

DE HAVEN and Nice: Orph., Kansas City.
DE HAVEN, Mr. and Mrs.: Columbia, St. Louis; Maj., Milwaukee, 28-March 6.
DE KOST, James, Troupe: Dominion, Ottawa, Can., March 8-13.
DE MAR, Grace: Maj., Milwaukee; Maj., Chgo., 28-March 6.
DEMAREST, Carl: Prospect, B'klyn.
DEMONT, Robert, Trio: Orph., Montreal; Dominion, Ottawa, March 1-6.
DERKIN'S Dogs: Alhambra, N.Y.C., March 8-13.
DE SERRIS, Henriette: Forsythe, Atlanta; Orph., Memphis, 28-March 6.
DE VARA and Barneta: Wilkes-Barre, Pa., March 8-13.
DEVOY, Emmett, Co.: Keith's, Columbus; Orph., Montreal, March 8-13.
DIAMOND and Brennan: Maj., Chgo.
DINEHART, Allan, Co.: Prospect, B'klyn; Poli's, New Haven, March 1-3; Palace, Springfield, 4-6; Grand, Syracuse, 8-13.
DOCKSTADER, Lew: Hipp., Cleveland; Palace, Chgo., 28-March 6.
DOLAN and Lanharr: Victoria, N.Y.C., March 1-6.
DOOLEY and Evelyn: Orph., Seattle; Orph., Portland, 28-March 6.
DOOLEY and Rusel: Dominion, Ottawa.
DORIO, Mlle., and Dogs: Temple, Rochester.
DORR, Maria: Maj., Chgo.; Maryland, Balto., March 8-13.
DUFFETT, Bruce, Co.: Dominion, Ottawa, Can.; Temple, Detroit, March 1-6; Temple, Rochester, 8-13.
DUFFY and Lorenzo: Orph., Memphis; Orph., New Orleans, 28-March 6.
DUNBAR'S Bell Ringers: Palace, Fort Wayne; Hipp., Cleveland, March 1-6.
DUNEDIN Duo: Lyric, Tampa; Orph., Birmingham, March 1-6; Forsythe, Atlanta, 8-13.
DUNEDIN, Queenie: Maryland, Balto., March 1-6; Garrick, Wilmington, Del., 8-13.
DUNFEE, Josephine: Forsythe, Atlanta; Orph., Birmingham, March 1-6; Bijou, Savannah, 8-10; Victoria, Charleston, 11-13.
DUNMORE, Evelyn: Alhambra, N.Y.C.; Bushwick, B'klyn, March 1-6.
EADIE and Ramsden: Orph., Oakland.
EASTMAN and Moore: Colonial, Norfolk, 25-27.
"EDGE of the World": Orph., Frisco, 21-March 6.
EDWARDS, Gus, Co.: Prospect, B'klyn.
ELS and French: Orph., Los Angeles.
ELDRID, Gordon, Co.: Hudson, Union Hill, N. J., March 1-6.
ELINORE and Williams: Orph., Los Angeles, 21-March 6.
"ELOPING": Keith's, Wash., March 1-6; Poli's, Scranton, 8-13.
ENGLISH Dainty Trio: Orph., Kansas City, 28-March 6.
ERNIE and Ernie: Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27; Orph., Oakland, 28-March 6.
EROL, Bert: Maj., Milwaukee; Columbia, Grand Rapids, March 1-6; Temple, Detroit, 8-13.
ESCARDOS, Three: Keith's, Phila., March 1-6.
ESMOND, Ed., Co.: Poli's, Scranton, March 8-13.
EVANS, Charles, Co.: Palace, Chgo.
FARBER Girls: Orph., Montreal; Dominion, Ottawa, March 1-6; Shea's, Buffalo, 8-13.
FAY, Elsie, Co.: Keith's, Louisville, March 1-6; Keith's, Indianapolis, 8-13.
FELIX and Barry Girls: Victoria, N.Y.C.
FENTON, Marie: Orph., Jacksonville.
FERN, Harry, Co.: Palace, Chgo., 28-March 6.
FIELDS and Lewis: Grand, Syracuse.
FIELDS, Sallie: Alhambra, N.Y.C., March 1-6; Hudson, Union Hill, N. J., 8-13.
FIELDS, W. C.: Columbia, St. Louis; Maj., Milwaukee, 28-March 6.
FISHER and Green: Keith's, Boston, March 1-6.
FITZGIBBON, Bert: Maj., Chgo.; Maj., Milwaukee, 28-March 6.
FITZGIBBONS, Marie: Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27; Orph., Oakland, 28-March 6.
FLANAGAN and Edwards: Alhambra, N.Y.C.; Orph., B'klyn, March 1-6; Grand, Pittsburgh, 8-13.
FLEMINGS, The: Hudson, Union Hill, N. J., March 1-6.
FOGARTY, Frank: Alhambra, N.Y.C.; Colonial, N.Y.C.; Bushwick, B'klyn, 8-13.
FONDA, Matel, Troupe: Poli's, Scranton, March 1-6.
FORD and Hewitt: Keith's, Wash.; Victoria, N.Y.C., March 1-6.
FORD, Johnny: Bushwick, B'klyn.
FOY, Eddie, Co.: Keith's, Indianapolis; Victoria, N.Y.C., March 8-13.
FRANKLYN, Irene, and Bert Green: Keith's, Prov.; Bushwick, B'klyn, March 1-6; Shea's, Buffalo, 8-13.
FRED and Albert: Orph., B'klyn; Royal, N.Y.C., March 1-6.
FRIDKOWSKI Troupe: Keith's, Columbus; Hipp., Cleveland, March 8-13.
FRIEDLAND and Clark: Bijou, Savannah, March 1-3; Victoria, Charleston, 4-6.
FRIGANZA, Trixie: Keith's, Wash.; Victoria, N.Y.C., March 1-6; Orph., Harrisburg, 8-13.
GALLON: Orph., St. Paul.
GARDINER Trio: Orph., B'klyn; Royal, N.Y.C., March 8-13.
GARDNER, Jack, Co.: Orph., Salt Lake City, 28-March 6.
GASCOIGNE, Cleo: Maryland, Balto.; Orph., Birmingham, March 8-13.
GAUDSMITHS, The: Orph., Birmingham; Maj., Chgo., 28-March 6.
GEORGE, Edwin: Keith's, Cinti.; Temple, Detroit, March 8-13.
GERE and Delaney: Keith's, Ft. Wayne; Columbia, Grand Rapids, March 1-6.
GILLEN, Tom: Grand, Syracuse.
GILLETTE, Lucy: Victoria, N.Y.C.; Keith's, Cinti., March 8-13.
GILLINGWATER, Claude, Co.: Keith's, Phila., March 1-6.
"GIRL from Milwaukee": Orph., Seattle; Orph., Portland, 28-March 6.
GLADIATORS, The: Maryland, Balto.
GLASS, Bonnie, Co.: Colonial, N.Y.C.
GOLDBERG, R. 1.: Colonial, N.Y.C.
GORDON, John R., Co.: Columbia, St. Louis.
GORDON, Kitty, Co.: Shea's, Buffalo; Shea's, Toronto, March 1-6.
GORDON, Robbie: Royal, N.Y.C.; Colonial, N.Y.C., March 1-6.
GOULDINGS, The: Orph., Seattle, 28-March 6.
GRACE Twins: Garrick, Wilmington, Del., March 1-6.
GRAHAM and Randall: Colonial, Norfolk, March 8-10; Lyric, Richmond, 11-13.
GRANT and Greenwood: Victoria, N.Y.C., March 1-6.
GRAPEWIN, Charles, Co.: Orph., Oakland; Orph., Sacramento, March 1, 2; Victory, Stockton, 3, 4; Yosemite, San Jose, 5, 6.
"GREEN Beetle, The": Orph., Sioux City; Orph., Winnipeg, 28-March 6.
GREEN, Ethel: Columbia, Grand Rapids; Keith's, Toledo, March 1-6; Keith's, Columbus, 8-13.
GROVER and Richards: Orph., Des Moines; Orph., Kansas City, 28-March 6.
HABER, Eleanor: Orph., Los Angeles.
HAL and Francis: Orph., Lincoln; Orph., Des Moines, 28-March 6.
HALL, Pauline: Royal, N.Y.C., March 8-13.
HALPERIN, Nan: Keith's, Prov., March 1-6; Keith's, Phila., 8-13.
HANLON Brothers: Keith's, Indianapolis; Keith's, Cinti., March 1-6.
HANNEMAN, Elsie: Victoria, Charleston, 22-24; Bijou, Savannah, 25-27.
HARRIS and Manion: Keith's, Toledo.
HARROLD, Orville: Temple, Rochester, March 1-6; Keith's, Boston, 8-13.
HART, Marie and Billy: Victoria, Charleston, March 1-3; Bijou, Savannah, 4-6; Forsythe, Atlanta, 8-13.
HARTMAN and Verady: Keith's, Boston, March 8-13.
HARVEY, W. S., Co.: Colonial, Norfolk, March 1-3; Lyric, Richmond, 4-6; Bijou, Savannah, 8-10; Victoria, Charleston, 11-13.
HAVERMAN'S Animals: Hipp., Cleveland; Keith's, Indianapolis, March 1-6; Keith's, Louisville, 8-13.
HAVILAND and Thornton: Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27; Orph., Los Angeles, 28-March 6.
HAWKINS, Law: Orph., Minneapolis; Orph., St. Paul, 28-March 6.
HAWTHORNE and Inglis: Keith's, Toledo; Keith's, Indianapolis, March 8-13.
HAYES, Brent: Orph., Oakland.
HAYWARD-Stafford Co.: Maj., Little Rock, Ark.; Lyric, Richmond, March 1-3; Colonial, Norfolk, 4-6.
HEARN and Ely: Hipp., Cleveland.
HELEN, Baby: Orph., Birmingham, March 1-3; Victoria, Charleston, 8-10; Bijou, Savannah, 11-13.
HENNINGS, John and Winnie: Keith's, Boston; Keith's, Prov., March 1-6.
HENRYS, Flying: Grand, Syracuse, March 1-6; Colonial, Erie, Pa., 8-13.
HERBERT, Hugh, Co.: Orph., Frisco; Orph., Oakland, 28-March 6.
HERLEIN, Lillian: Grand, Syracuse; Hipp., Cleveland, March 1-6.
HERMAN, Al.: Royal, N.Y.C.; Keith's, Prov., 8-13.
HERMAN, Mme., Co.: Grand, Syracuse, March 1-3.
HIGGINS, John: Orph., Minneapolis; Orph., Duluth, 28-March 6.
HILL and Whittaker: Victoria, N.Y.C., March 8-13.
HINES and Fox: Orph., New Orleans.
HOFFMAN, Gertrude, Co.: Keith's, Cinti.; Grand, Pittsburgh, March 1-6; Keith's, Wash., 8-13.
HOLMES and Buchanan: Bushwick, B'klyn.
HOLT, Alf: Keith's, Ft. Wayne.
HOLT, Edward, Players: Orph., Montreal, March 1-6.
HOPKINS Sisters: Orph., Sioux City; Orph., St. Paul, 28-March 6.
HORLICK Troupe: Orph., Oakland; Orph., Sacramento, March 1, 2; Victory, Stockton, 3, 4; Yosemite, San Jose, 5, 6.
HOUDINI, Harry: Keith's, Prov., March 1-6; Grand, Pittsburgh, 8-13.
HOWARD and McCune: Orph., Seattle; Orph., Portland, 28-March 6.
HOWARD, Charles, Co.: Columbia, St. Louis, 28-March 6.
HOWARD, Eddie: Keith's, Prov., March 8-13.
HUGHES, Mrs. Gene, Co.: Keith's, Prov.; Keith's, Boston, March 8-13.
HUNTERS, Musical: Prospect, B'klyn, March 1-6.
HUNTING and Francis: Orph., Duluth; Maj., Milwaukee, 28-March 6.
HURLEY Troupe: Orph., Des Moines, 28-March 6.
HURST, Brandon, Co.: Alhambra, N.Y.C.
HUSSARS, Nine White: Orph., Lincoln; Orph., Sioux City, 28-March 6.
HUSSEY, James, and Jack Boyle: Orph., Frisco, 21-March 6.
HYAMS and McIntyre: Orph., Winnipeg.
HYMACK: Keith's, Louisville; Grand, Pittsburgh, March 1-6; Victoria, N.Y.C., 8-13.
HYMER, John, Co.: Victoria, N.Y.C.
IDEAL: Orph., Sioux City; Orph., Omaha, 28-March 6.
IMHOFF, Conn and Corinne: Orph., Des Moines; Orph., Omaha, 28-March 6.
INGE, Clara: Orph., St. Paul; Orph., Minneapolis, 28-March 6.
IRWIN, Flo: Orph., B'klyn.
ISMED: Palace, Chgo.
JACKSON and May: Columbia, Grand Rapids, March 8-13.
JACOB'S Dogs: Keith's, Columbus, March 1-6; Keith's, Toledo, 8-13.
JAMES Trio: Orph., Harrisburg, March 1-6.
JARROW: Orph., New Orleans.
JEFFERSON, Joseph, Co.: Orph., Memphis; Orph., New Orleans, 28-March 6.
JOHNS, Three: Temple, Rochester; Keith's, Toledo, March 8-13.
JOHNSTON, Chester, Co.: Grand, Syracuse; Hipp., Cleveland, March 1-6; Keith's, Louisville, 8-13.
JORN, Carl: Hudson, Union Hill, N. J., March 8-13.
KAJIYAMA: Colonial, Erie, Pa.; Prospect, B'klyn, March 1-3; Colonial, N.Y.C., 8-13.
KAUFMAN Brothers: Keith's, Indianapolis; Keith's, Louisville, March 1-6.
KAUFMAN, Minnie: Orph., Lincoln.
KEANE and Windon: Victoria, N.Y.C.; Maryland, Balto., March 1-6.
KELLER, Bill and Maude: Poli's, Scranton, Pa., March 1-6.
KELLOGG, Charles: Orph., Memphis; Orph., New Orleans, 28-March 6.
KELLY, Walter, Co.: Alhambra, N.Y.C.; Bushwick, B'klyn, March 1-6.
KELSO: Mr. and Mrs. J.: Columbia, Grand Rapids; Keith's, Ft. Wayne, 8-13.
KENNEDY, Jack, Co.: Orph., Winnipeg.
KERSLAKE'S Pigs: Victoria, N.Y.C.
KERVILLE Family: Orph., St. Paul; Orph., Winnipeg, 28-March 6.
KIMBERLY and Mohr: Bijou, Savannah, 22-24; Victoria, Charleston, 25-27; Orph., Jacksonville, March 1-6; Orph., Birmingham, 8-13.
KINGSTON and Ebner: Orph., Seattle; Orph., Portland, 28-March 6.
KIRK, Hazel, Trio: Victoria, N.Y.C., March 8-13.
KOLB and Harland: Orph., Des Moines; Orph., Omaha, 28-March 6; Orph., Duluth, 8-13.
KORNAU, Fred: Orph., Jacksonville; Columbia, Grand Rapids, March 1-6.
KRAMER and Morton: Shea's, Toronto; Orph., Harrisburg, March 1-6.
KREMKA Brothers: Grand, Pittsburgh.
KREMOLINA and Darras Brothers: Orph., Sioux City.
KRONOLD, Hans: Orph., B'klyn, March 8-13.
KURTIS'S Roosters: Victoria, N.Y.C., March 8-13.
LA FRANCE and Bruce: Orph., Lincoln; Orph., Kansas City, 28-March 6.
LAI Mon Kim: Prospect, B'klyn, March 8-13.
LAMBERTI: Orph., Seattle, 28-March 6.
LA MILO: Keith's, Toledo; Palace, Chgo., 28-March 6; Hipp., Cleveland, 8-13.
LANGDONS, The: Orph., Birmingham; Forsythe, March 1-6; Bijou, Savannah, 8-10; Victoria, Charleston, 11-13.
LA ROCCA, Rozy: Alhambra, N.Y.C., March 1-6.
LA RUE, Grace: Bushwick, B'klyn.
LASKY'S Act: Hipp., Cleveland, March 1-6.
LAUER, Max: Orph., Des Moines; Orph., Sioux City, 28-March 6.
LA VARS, Dancing: Bushwick, B'klyn; Keith's, Wash., March 8-13.

I am now prepared to write

Exclusive Songs

for

Several Starliners Only

This announcement is made to interest those who want genuinely appealing song numbers.

Written to suit

Your individual personality

I write all the material used by Vaudeville's latest Starliner

NAN HALPERIN

Communications

WILLIAM B. FRIEDLANDER

Care M. S. BENTHAM

Palace Theatre Building New York City

TED HATTIE

LORRAINE AND BURKS

Management M. S. BENTHAM

EVELYN BLANCHARD

PRESENTS

MARIE NORDSTROM

RALPH KATHARINE

RIGGS and WITCHIE

Now in Vaudeville

Direction EDWARD S. KELLAR

GERTRUDE BERKELEY

With NAZIMOVA

MARION MURRAY

Assisted by HAROLD VOSBURGH

"A Modern Prima Donna" By Edgar Allan Woolf

John AND Winnie Hennings

"THE KILL KARE KOUPLE"

Direction JAS. E. PLUNKETT

LAWRENCE and Harifalls: Orph., Duluth; Orph., Minneapolis, 28-March 6.
LA MAR and Dale: Orph., Birmingham; Forsythe, Atlanta, March 1-6.
LE FLEUR, James: Keith's, Prov.
LE GROHS: Poli's, Bridgeport; Palace, Springfield, March 1-3; New Haven, 4-6; Keith's, Boston, 8-13.
LEIGH, Grace, Trio: Alhambra, N.Y.C.
LEON, Cecil, Co.: Royal, N.Y.C.; Prospect, B'klyn, March 8-13.
LEONARD and Russell: Maryland, Balto.; Keith's, Phila., March 8-13.
LESLIE, Bert, Co.: Grand, Pittsburgh; Victoria, N.Y.C., March 8-13.
LEVERING Co.: Keith's, Phila., March 8-13.
LEVY, Bert: Alhambra, N.Y.C., March 1-6.
LEWIS, Henry: Victoria, N.Y.C.; Keith's, Wash., March 8-13.
LEWIS, Tom: Forsythe, Atlanta, March 8-13.
LIND, Homer, Co.: Orph., Birmingham, March 1-6; Forsythe, Atlanta, 8-13.
LINTON and Lawrence: Temple, Detroit; Temple, Rochester, March 1-6.
LITTLEFIELD, Marion, Co.: Alhambra, N.Y.C.
LLOYD, Alice: Orph., Denver; Orph., Lincoln, 28-March 6.
LLOYD, Rose: Orph., Montreal, March 1-6; Dominion, Ottawa, 8-13.
LO, Maria: Orph., Portland.
LOHSE and Sterling: Temple, Detroit; Temple, Rochester, March 1-6.
LONDON, Lupin: Orph., Sacramento, 28-March 1; Victory, Stockton, 2, 3; Yosemite, San Jose, 4, 5.
LONERGAN, Lassies: Keith's, Toledo, March 1-6; Keith's, Columbus, 8-13.
LORETTA Twins: Shea's, Buffalo; Shea's, Toronto, March 1-6.
LORRAINE and Burke: Keith's, Boston, March 8-13.
LORRAINE and Dudley: Columbia, Grand Rapids, March 1-6; Palace, Fort Wayne, 8-13.
LUCAS, Lucille and Jimmy: Orph., Omaha; Orph., Sioux City, 28-March 6.
LUCILLE Mlle., and Cockie: Orph., B'klyn; Royal, N.Y.C., March 1-6; Keith's, Wash., 8-13.
LYDELL, Rogers, Lydell: Maj., Milwaukee.
LYNCH and Seller: Keith's, Prov.
LYONS and Yosco: Keith's, Phila.; Temple, Detroit, March 1-6; Temple, Rochester, 8-13.
LYRES, Three: Orph., Harrisburg.
LYTTON, Le Roy, Co.: Prospect, B'klyn, March 1-6.
MA BELLE and Ballet: Orph., Denver, 28-March 6.
MACK and Orph: Royal, N.Y.C.; Prospect, B'klyn, March 1-6; Maryland, Balto., 8-13.
MACK and Vincent: Prospect, B'klyn, March 1-6.
MACK and Williams: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
MADDEN and Fitzpatrick: Shea's, Buffalo; Shea's, Toronto, March 1-6.
MANCHURIANS, The: Palace, Chic.; Maj., Milwaukee, 28-March 6.
MANG and Snyder: Keith's, Columbus, March 8-13.
MANN, Sam, Co.: Grand, Syracuse; Hipp., Cleveland, March 1-6; Keith's, Cincl., 8-13.
MARCONI Brothers: Keith's, Prov., March 1-6.
MARIE, Dainty: Orph., Memphis; Orph., New Orleans, 28-March 6.
MARKLEY, Frank: Keith's, Columbus; Grand, Syracuse, March 1-6.
MARSHALL, Edward: Keith's, Phila., March 8-13.
MARTINS, Flying: Alhambra, N.Y.C.; Orph., B'klyn, March 1-6.
MARX Brothers Co.: Palace, N.Y.C.; Maryland, Balto., March 1-6; Bushwick, B'klyn, 8-13.
MASON and Keeler: Orph., Kansas City; Orph., Sioux City, 28-March 6.
MATTHEWS and Shayne Co.: Keith's, Columbus; Keith's, Wash., March 1-6.
MAXINE Brothers and Bobby: Poli's, New Haven, 22-24; Palace, Springfield, 25-27; Keith's, Prov., March 1-6; Poli's, Hartford, 8-13.
MAYO and Tully: Victoria, N.Y.C.
McCLOUD and Carp: Orph., Jacksonville; Bijou, Tampa, March 1-6.
McCONNELL and Simpson: Orph., St. Paul, March 1-6.
McCORMICK and Irving: Orph., Birmingham; Keith's, Indianapolis, March 8-13.
McCURDY, James Kyrle, Co.: Palace, Fort Wayne, Ind.
McDERMOTT, Billy: Prospect, B'klyn; Royal, N.Y.C., March 1-6; Keith's, Phila., 8-13.
McDEVITT, Kelly and Lucy: Keith's, Boston, March 8-13.
McFARLAND, George: Shea's, Toronto; Keith's, Prov., March 8-13.
McFAYDEN, Alexander: Orph., Frisco; Orph., Oakland, 28-March 6.
McGINN, Francis: Keith's, Wash., March 1-6; Maryland, Balto., 8-13.
McGREEVEY, Mr. and Mrs. Jack: Poli's, Scranton; Grand, Rochester, March 1-6.
McKAY and Ardine: Orph., Los Angeles; Orph., Salt Lake City, 28-March 6.
McMAHON and Chappelle: Poli's, Scranton; Orph., Harrisburg, March 1-6; Colonial, Erie, 8-13.
McMAHON-Diamond Co.: Temple, Detroit, March 8-13.
McNALLYS, Four: Royal, N.Y.C., March 1-6; Royal, N.Y.C., 8-13.
MEHAN and Clegg: Orph., Salt Lake City, 28-March 6.
McWATERS and Tyson: Keith's, Prov., March 8-13.
MELBOURNE, Bert: Victoria, Charleston, 22-24; Bijou, Savannah, 25-27.
MELVILLE and Higgins: Orph., Portland.
MERLIN, Three: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
MERRODES: Orph., Lincoln; Orph., Des Moines, 28-March 6.
MERRITT, Bert: Palace, Fort Wayne, March 1-6.
MEYAKO'S Trio: Victoria, Charleston, 22-24; Bijou, Savannah, 25-27; Orph., Jacksonville, March 1-6; Orph., Birmingham, 8-13.
MIJARES: Orph., Sacramento, March 1, 2; Victory, Stockton, 3, 4; Yosemite, San Jose, 5, 6.
MILES, Homer, Co.: Hudson, Union Hill, N.J.; Alhambra, N.Y.C., March 1-6.
MILITARY Dancers, Six: Keith's, Boston.
MILLER and Lyles: Keith's, Prov.; Maryland, Balto., March 1-6; Shea's, Buffalo, 8-13.
MILLER and Vincent: Orph., New Orleans.
MILLER, Rose: Colonial, Erie, 8-13.
MILLERS, Juggling: Hudson, Union Hill, N.J.
MILLMAN, Bird: Keith's, Louisville; Keith's, Cincl., March 1-6.
MONKEY Circus: Orph., Des Moines; Orph., St. Paul, 28-March 6.
MONTGOMERY and Moore: Palace, N.Y.C.
MONTGOMERY, Marshall: Orph., B'klyn; Prospect, B'klyn, March 1-6.
MOORE and Haner: Orph., Duluth, 28-March 6.
MOORE and Jenkins: Orph., Seattle, 28-March 6.
MOORE and Young: Keith's, Phila.; Temple, Detroit, March 1-6; Temple, Rochester, 8-13.
MOORE, E. J.: Poli's, Hartford; Poli's, Bridgeport, March 1-6.
MORAN and Wiser: Bushwick, B'klyn; Alhambra, N.Y.C., March 1-6; Poli's, Scranton, 8-13.
MORRIS and Parks: Columbia, Grand Rapids, March 1-6.
MORRIS, William, Co.: Colonial, N.Y.C.
MORRISSEY and Hackett: Royal, N.Y.C., March 8-13.
MORTON, Sam and Kitty: Orph., Portland.
MORTON, Ed.: Keith's, Phila.; Prospect, B'klyn, March 1-6.
"MOTORING": Royal, N.Y.C.
MULLANE, Frank: Columbia, Grand Rapids; Keith's, Toledo, March 1-6.
MULLEN and Coogan: Columbia, Grand Rapids, March 1-6.
MULLER and Stanley: Alhambra, N.Y.C.; Colonial, N.Y.C., March 1-6; Royal, N.Y.C., 8-13.
MURRAY, Elizabeth: Palace, Chic.; Columbia, St. Louis, 28-March 6.
MURRAY, Marion, Co.: Hipp., Cleveland; Grand, Syracuse, March 1-6; Keith's, Toledo, 8-13.
NAP, Little: Orph., Denver; Orph., Lincoln, 28-March 6.
NASH, Julia, Co.: Maryland, Balto., March 1-6; Poli's, Hartford, 8-13.
NATALIE and Ferrari: Palace, N.Y.C.
NAZARRA, Nat, Co.: Keith's, Boston; Colonial, N.Y.C., March 8-13.
NAZIMOVA, Mme., Co.: Keith's, Boston; Orph., B'klyn, March 1-6; Colonial, N.Y.C., 8-13.
NELSON and Nelson: Columbia, Grand Rapids; Maj., Milwaukee, 28-March 6.
NESBIT, Evelyn, and Jack Clifford: Victoria, N.Y.C.; Prospect, B'klyn, March 1-6; Keith's, Phila., 8-13.
NEWHOUSE-Snyder Co.: Orph., Oakland; Orph., Los Angeles, 28-March 6.
NEWHOFF and Phelps: Bushwick, B'klyn, March 1-6.
NICHOLS, Nellie: Shea's, Buffalo; Shea's, Toronto, March 1-6; Columbia, Grand Rapids, 8-13.
NONETTE: Royal, N.Y.C.; Victoria, N.Y.C., March 8-13.
NORDSTROM, Francis: Keith's, Toledo; Grand, Pittsburgh, March 1-6; Keith's, Indianapolis, 8-13.
NORDSTROM, Marie: Alhambra, N.Y.C., March 1-6; Grand, Syracuse, 8-13.
NORTH, Frank: Orph., Memphis, 28-March 6.
NOSSER, Five Musical: Tacoma, Wash., March 1-7; Orph., Portland, Ore., 8-14.
NUGENT, J. C., Co.: Keith's, Cincl., March 1-6.
OAKLAND, Will, Co.: Orph., Memphis, 28-March 6.
O'BRIEN, Havel and Co.: Grand, Rochester, March 1-6.
OKABE Japs: Keith's, Phila.; Orph., Birmingham, March 1-6.
PADDEN, Sarah, Co.: New Grand, Evansville, 22-24; New Hippodrome, Terre Haute, 25-26; Empress, St. Louis, March 1-3; Quincy, Ill., 4-7; Palace, Rockford, 8-10; Orph., Madison, 11-14.
PANTZER Duo: Maj., Milwaukee; Palace, Chic., 28-March 6.
PARILLO and Frabito: Orph., Winnipeg.
PATRICOLA, Six: Alhambra, N.Y.C., March 1-6.
PATTERSONS, Bazdella: Orph., Seattle, 28-March 6.
PATTERSON, Boarding: Keith's, Cincl.; Keith's, Indianapolis, March 8-13.
"PEKIN Mysteries": Orph., Montreal; Dominion, Ottawa, March 1-6; Keith's, Phila., 8-13.
PERRA, Lupin: Grand, Pittsburgh, March 1-6; Bushwick, B'klyn, 8-13.
PHILBRICK, William, Co.: Lyric, Richmond, March 1-3; Colonial, Norfolk, 4-6.
PIATOV and Glaser: Orph., Omaha; Maj., Chic., 28-March 6.
"PIPES of Pan, The": Royal, N.Y.C.
PITFIFAX and Panio: Keith's, Indianapolis; Keith's, Louisville, March 1-6; Columbia, Grand Rapids, 8-13.
POLLOCK, Milton, Co.: Orph., Harrisburg; Poli's, Scranton, March 1-6.
PRELLE'S Dogs: Orph., Seattle; Orph., Portland, 28-March 6.
PRIMROSE Four: Orph., Birmingham; Forsythe, Atlanta, March 1-6.
PRINCE, Arthur: Bushwick, B'klyn; Grand, Syracuse, March 8-13.
PRUETT, Bill: Keith's, Boston; Keith's, Wash., March 8-13.
PUCK, Harry and Eva: Orph., Harrisburg; Alhambra, N.Y.C., March 8-13.
QUIRIGO, Manuel: Keith's, Wash.
RAJAH, Princess: Orph., Minneapolis; Maj., Chic., 28-March 6.
RAVENSCROFT, Charlette: Grand, Pittsburgh, March 8-13.
RAY and Hilliard: Shea's, Toronto.
RAYMOND and Heidler: Forsythe, Atlanta, March 1-6; Orph., Birmingham, 8-13.
REBLA: Orph., Denver.

THE AMERICAN COMEDIENNE

Miss IRENE FRANKLIN

With Mr. BURTON GREEN at the Piano

Hotel Marie Antoinette New York City

RAY SAMUELS

The Blue Streak of Vaudeville

Booked Solid United Time

William **BURR** and Daphne **HOPE**

In an Artistic, Modern Love Episode

"A LADY, A LOVER AND A LAMP"

Direction Jenie Jacobs

CECILIA WRIGHT

Direction United Booking Offices

ALLAN DINEHART

Assisted by MARY LOUISE DYER

In "THE MEANEST MAN IN THE WORLD," by Everett S. Rushay

Direction MAX HART

BONITA AND LEW HEARN

Now Playing the Orpheum Circuit

Direction of FRANK EVANS, Inc.

CLAIRE **ROCHESTER**

Headlining in Vaudeville

ALAN BROOKS

Presenting "STRAIGHTENED OUT"

Written and Staged by Mr. Brooks

Direction MAX HART

ORPHEUM CIRCUIT NOW

Two Laughs a Minute

SAM BARTON

Silent Tramp Comedian

Direction Max Hart

SONIA **BARABAN** and CHARLES C. **GROHS**

Modern and Sensational Whirlwind Dancers

VIOLINSKY

"The wizard of the Violin and Piano"

Direction HARRY WEBER

"I write all of Nat M. Wills' Material"

JAMES MADISON

AUTHOR FOR MANY HEADLINERS

1493 BROADWAY, NEW YORK

IF YOU WANT THE RIGHT KIND OF PUBLICITY ADVERTISE IN *The DRAMATIC MIRROR*

NONETTE

SINGING VIOLINISTE

Management Jenie Jacobs

REDFORD and Winchester: Keith's, Louisville; Keith's, Wash., March 1-6; Colonial, N.Y.C., 8-13.
REDHEADS, The: Orph., New Orleans.
RELLOW: Victoria, N.Y.C., March 1-6.
RIDLEY and Fleming: Columbia, St. Louis.
RIGGS and Witchie: Orph., B'klyn, March 1-6; Alhambra, N.Y.C., 8-13.
RIGOLETTO Brothers: Orph., Frisco; Orph., Oakland, 28-March 6.
RING, Blanche: Orph., Seattle, 28-March 6.
RIVES, Shrill and Harrigan: Orph., Duluth, 28-March 6.
ROACH and McCurdy: Shea's, Buffalo, March 1-6; Shea's, Toronto, 8-13.
ROBERTA and Verera: Hudson, Union Hill, N. J., March 8-13.
"ROBIN": Hipp., Cleveland; Colonial, N.Y.C., March 1-6; Orph., Harrisburg, 8-13.
ROCHESTER, Claire: Dominion, Ottawa; Royal, N.Y.C., March 1-6; Orph., B'klyn, 8-13.
ROCHES Monks: Grand, Pittsburg, March 8-13.
ROGERS, Will: Keith's, Toledo; Hipp., Cleveland, March 1-6; Keith's, Columbus, 8-13.
ROMANOS, Four: Columbia, St. Louis; Maj., Chgo., 28-March 6.
ROMANS, Seven: Palace, Fort Wayne, 22-March 6.
ROONEY and Bent: Temple, Rochester.
ROSE and Ellis: Orph., Montreal, March 1-6.
ROSENER, George M.: Orph., Minneapolis, 28-March 6.
ROUGET, Albert, and Partner: Keith's, Cinti., March 1-6.
ROVER, Al, and Sister: Orph., Kansas City; Orph., Sioux City, 28-March 6.
ROYAL Dragons, Eight: Orph., Allentown, March 8-10; Orph., Easton, 11-13.
ROYE, Ruth: Keith's, Columbus; Grand, Syracuse, March 1-6; Keith's, Toledo, 8-13.
RUEGGER, Elsa: Orph., Los Angeles.
RYAN and Lee: Prospect, B'klyn; Royal, N.Y.C., March 1-6; Grand, Syracuse, 8-13.
SALES, Chick: Keith's, Cinti., March 1-6; Keith's, Indianapolis, 8-13.
SALON Singers: Orph., B'klyn; Bushwick, B'klyn, March 1-6.
SAM Loner Tack Co.: Bushwick, B'klyn; Colonial, N.Y.C., March 1-6; Alhambra, N.Y.C., 8-13.
SAMUELS, Ray: Orph., Frisco, 28-March 6.
SANTLY and Norton: Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27.
SANTLEY, Joseph, Co.: Maj., Milwaukee; Columbia, St. Louis, 28-March 6.
SARI Sisters: Lyric, Richmond, March 1-3; Colonial, Norfolk, 4-6.
SAUNDERS, Chalk: Hudson, Union Hill, N. J., March 1-6.
SAWYER, Joan, Co.: Keith's, Wash.; Keith's, Phila., March 1-6; Temple, Rochester, 8-13.
SAXO Sextette: Hudson, Union Hill, N. J., March 8-13.
SCENES from Grand Opera: Orph., Montreal.
SCHAFFER, Sylvester: Orph., Omaha; Orph., Kansas City, 28-March 6.
SCHOLDER, Helen: Orph., Sioux City; Orph., St. Paul, 28-March 6.
"SCHOOL Playground": Colonial, Erie, Pa., March 1-6; Hipp., Cleveland, 8-13.
SCHOOLER and Dickinson: Victoria, N.Y.C.; Keith's, Phila., March 1-6.
SCHWARZ Brothers: Orph., Salt Lake City, 28-March 6.
SEBASTIAN and Bentley: Orph., St. Paul; Orph., Duluth, 28-March 6.
SEMON, Charles F.: Orph., Sioux City; Orph., Salt Lake City, 28-March 6.
SEN, Mei Lady: Grand, Rochester, March 1-6.
SHARROCKS, The: Orph., Winnipeg.
SHAW, Lillian: Orph., B'klyn.
SHERMAN and Uttry: Orph., B'klyn.
"SHIPS That Pass in the Night, The": Alhambra, N.Y.C.
SHONE, Hermine, Co.: Orph., Birmingham; Forsythe, Atlanta, March 1-6; Orph., B'klyn, 8-13.
SKATERS, Bijou: Forsythe, Atlanta.
SLIVERS: Victoria, Charleston, March 1-3; Bijou, Savannah, 4-6; Orph., Jacksonville, 8-13.
SMITH, Cook and Brandon: Columbia, Grand Rapids; Palace, Fort Wayne, March 1-6.
SMITH, Irene and Bobby: Shea's, Buffalo; Shea's, Toronto, March 1-6; Colonial, Erie, 8-13.
SOCIETY Buds: Grand, Pittsburg; Keith's, Indianapolis, March 1-6; Temple, Detroit, 8-13.
SOLTL Duo: Orph., Salt Lake City; Orph., Denver, 28-March 6.
SOMO Revue: Prospect, B'klyn; Shea's, Buffalo, March 1-6; Shea's, Toronto, 8-13.
SORCH, Captain: Colonial, Norfolk, March 8-10.
SORRETTI and Antoinette: Poli's, Hartford.
SOSMAN, Fred: Keith's, Louisville; Keith's, Columbus, March 1-6; Hipp., Cleveland, 8-13.
SPINETTE Quintette: Orph., Kansas City; Orph., Omaha, 28-March 6.
SPINNELL Brothers and Mack: Poli's, Bridgeport.
SPOONER, Edna May Co.: Poughkeepsie, N. Y., 24-26; Newburgh, 22-25; N.Y.C., March 1-13.
STANLEY, Aileen: Palace, N. Y.C.
STANLEY, Stan, Trio: Orph., New Orleans.
STEVENS, Edwin, Co.: Orph., Frisco; Orph., Oakland, 28-March 6.
STEWART and Donahue: Keith's, Boston, March 1-6.
STONE and Hughes: Orph., St. Paul; Orph., Memphis, 28-March 6.
SURRAT, Valeska: Royal, N. Y.C.; Keith's, Wash., March 1-6.
SUTTON, McIntyre and Sutton: Lyric, Tampa; Bijou, Savannah, March 1-3; Victoria, Charleston, 4-6; Orph., Jacksonville, 8-13.
SWAN, Billy B., Co.: Orph., Lincoln; Orph., Denver; Orph., Kansas City, 28-March 6; Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
SWANHOFF and Louie: Shea's, Toronto; Temple, Detroit, March 1-6; Temple, Rochester, 8-13.
SWAN HOVEN: Victoria, N.Y.C.; Royal, N.Y.C., March 8-13.
VANIS, Ollie and Janis: Maj., Milwaukee.
VERNON, Hope: Palace, Chicago; Keith's, Columbus, March 1-6; Hipp., Cleveland, 8-13.
VERNON: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27; Keith's, Prov., March 8-13.
VETERANS, The: Palace, Fort Wayne, 22-24.
VINTON, Ed, and Buster: Grand, Pittsburgh.
VIOLINSKY: Orph., Denver; Orph., Lincoln, 28-March 7; Orph., Omaha, 8-13.
VOLUNTEERS, The: Keith's, Prov.; Poli's, Scranton, March 1-6; Grand, Pittsburgh, 8-13.
VON and Dell: Dominion, Ottawa.
VON TILZER and Nord: Colonial, N.Y.C.
WADE, John P., Co.: Colonial, Erie, March 8-13.
WARNFIELD, W. H.: Orph., B'klyn; Maryland, Balto., March 1-6; Victoria, N.Y.C., 8-13.
WALDEMAR, Young and Jacobs: Orph., Seattle.
"WALL, Between, The": Orph., Oakland, 28-March 6.
WALLENSTEIN and Freeby: Orph., Salt Lake City; Orph., Denver, 28-March 6.
WALSH, Blanche, Co.: Orph., Denver, 28-March 6.
WALSKA, Mme. and Co.: Victoria, N.Y.C., March 1-3.
WARD and Cullen: Palace, Fort Wayne, March 1-6.
WARD, Pansie: Colonial, N.Y.C.
WARD, Will, and Girls: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
WARE, Helen: Maj., Chgo., 28-March 6.
WARNER, Genevieve, Co.: Orph., Omaha; Orph., Des Moines, 28-March 6.
WARREN, Bob: Lyric, Richmond; Colonial, Norfolk, 25-27.
WATER Lillies, Six: Temple, Rochester; Prospect, B'klyn, March 1-6; Royal, N.Y.C., 8-13.
WATKINS, Harry: Orph., Portland.
WEB and Burns: Shea's, Buffalo, March 1-6; Shea's, Toronto, 8-13.
WEBER, Charles: Orph., Frisco, 28-March 6.
WELCH, Bess: Colonial, N.Y.C., March 8-13.
WESTON and Claire: Royal, N.Y.C.
WESTON and Lena: Shea's, Buffalo, March 1-6; Shea's, Toronto, 8-13.
WESTON, Willie: Orph., Birmingham, March 1-6; Forsythe, Atlanta, 8-13.
WHIPPLE, Huston, Co.: Keith's, Cinti.; Keith's, Indianapolis, March 1-6; Columbia, Grand Rapids, 8-13.
WHITE, Carolina: Maj., Chgo.
WHITFIELD and Ireland: Palace, Fort Wayne, March 8-13.
WHITING and Burt: Orph., Frisco, 21-March 6.
WILDE, Mr. and Mrs. G.: Orph., Kansas City; Orph., Des Moines, 28-March 6.
WILLIAMS and Held: Orph., Jacksonville; Colonial, Norfolk, March 8-10; Lyric, Richmond, 11-13.
WILLIAMS and Wolfus: Maj., Milwaukee; Maj., Chgo., 28-March 6.
WILLIS Brothers: Orph., Harrisburg; Keith's, Boston, March 1-6; Keith's, Prov., 8-13.
WILLS and Hassen: Maryland, Balto., March 1-6.
WILLS, Nat M.: Grand, Pittsburgh; Keith's, Cinti., March 1-6; Keith's, Louisville, 8-13.
WILSON, Jack and Batie: Shea's, Buffalo; Shea's, Toronto, March 1-6.
"WOMAN Proposes": Orph., Los Angeles, 21-March 6.
WOOD, George Wes: Keith's, Phila.
WOODMAN and Livingston: Keith's, Toledo; Keith's, Columbus, March 1-6; Grand, Syracuse, 8-13.
WOODSIDE Inn: Forsythe, Atlanta.
WRIGHT, Cecelia: Lyric, Richmond, March 8-10; Colonial, Norfolk, 11-13.
WYNN, Bessie: Colonial, Norfolk; Lyric, Richmond, 25-27; Hudson, Union Hill, N. J., March 1-6.
YOKOHAMA, Japs: Poli's, New Haven, March 1-3; Palace, Springfield, 4-6.
YORSKA, Mme.: Maj., Milwaukee, 28-March 6.
ZARRELL, Leo, Trio: Orph., Denver; Orph., Lincoln, 28-March 6.
ZENDA Troupe: Orph., Jacksonville; Lyric, Tampa, March 1-6.

AL RAYNO'S BULL DOGS

Bully Comedians — Foot Ball Frolics

DIRECTION M. S. BENTHAM

ERNEST ANDERSON and MARJORIE BURT

In Vaudeville for the Season

Booked Solid — Direction Jos. M. Schenck

M. S. BENTHAM PRESENTS

THE MAGLEYS

SPECIALTY DANCERS

In an Original Dance Review

VAUDEVILLE'S MOST BEAUTIFUL POSING ACT

Mme. HENRIETTE DE SERRIS

And a Company of 12 Artists

Direction FRANK EVANS, Inc.

ROBERT T. HAINES

And His Associate Players, Presenting

"THE MAN IN THE DARK"

Direction M. S. BENTHAM

NAN HALPERIN

Management M. S. BENTHAM

CECIL LEAN

Assisted by CLEO MAYFIELD

Direction M. S. BENTHAM

NAT M. WILLS

THE HAPPY TRAMP

Edith and Orpheum Time — Direction M. S. BENTHAM

JOAN SAWYER

Assisted by GEORGE HARCOURT

IN VAUDEVILLE

EVELYN NESBIT

—AND—

JACK CLIFFORD

SONGS and MODERN DANCES — Direction H. B. MARINELLI

JAMES McCORMACK & ELEANOR IRVING

"BETWEEN DECKS"

By THOMAS J. GRAY

Direction EDWARD S. KELLER

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

HELPING THE EXHIBITOR

THE exhibitor is being given considerable advice to the effect that he should be careful of tying up with fly-by-night producers and programmes. Counsellors are frequent who will tell him that these shysters work to the injury of his house. "See that the programme you sign up with is established on a solid foundation, that its releases will be regular and up to standard," say the advisers.

All very well. But how is the exhibitor to learn all this valuable information? From his trade paper? How can he judge the financial standing of a new programme, the standing of its backers in the film field when the fly-by-nighter, so long as he can advertise, can secure space for any sort of fulsome praise it is within the power of his press agent to write? Surely the publicity man of a fly-by-nighter is not the person to advise exhibitors, yet very often the power is delegated to him, the publishers stepping aside while he whirls his adjectives. Then, after the smash-up the exhibitor is told, "You should be careful about entangling yourself with such companies."

Mistakes will happen, that is admitted. The wisest of film men will fail. the best-intentioned promises cannot always be kept, and the most careful of trade paper publishers cannot always separate the sheep from the goats. But these are the exceptions that the most severe critic will disregard.

Can the exhibitor always tell the quality of a production from the reviewing columns? Not when it is fast becoming the custom to seek safety in flight by publishing no review at all when a good advertiser releases a poor picture. The paper that lacks courage to publish its reviewers' opinions of a poor picture is not far distant from the one that will praise the same picture. This may be charitable to the producer, but it does not give the paper the right to proclaim the virtues of its reviews from the house-tops.

It's a pleasant game. Whether it's prices, posters, fly-by-nighters or poor pictures, you are always within the rules if you put the blame on the exhibitor in the end.

Preparations will soon be under way for New York's next Motion Picture Exposition, and at the present writing it would seem that different hands will hold the reins than last year. The newly formed Motion Picture Trades Association is likely to co-operate with the exhibitors in the management of the exposition. If the proper spirit is shown there is every prospect that the motion picture industry will have a real exposition, one that will be of benefit to manufacturer and exhibitor. As much cannot be said for the expositions and conventions that the past has brought.

The National Board of Censorship is waging a just fight against the establishment of legalized boards all over the country. After these States have made their final decision the campaigners can return to New York and put a few moments in at work to better the personnel of the National Board.

But then that would rob the dilettantes of one of their most pleasant diversions. And you know, one really must have something to occupy the idle moments.

Even if it is hard on the poor film industry.

"ZUDORA," ETC., WORRY MACGRATH

FEB. 20, 1915.

To the Editor DRAMATIC MIRROR:

SIR.—Will you please permit me to correct a widespread misunderstanding? From one end of the continent to the other the "movie fans" believe that I am the author of "Kathlyn," "The Million Dollar Mystery" and "Zudora." I had no hand whatever in the creation of these plays. The scenarios were given to me to novelize, which I did. It is not agreeable to me to be forced to accept as my own the creation of another man. However, I *am* the author of "The Man on the Box," "The Goose Girl," "The Carpet From Bagdad" and other photoplays. And you may fire when ready.

HAROLD MACGRATH.

OFFICIALS of the California Motion Picture Corporation were very much amused recently over the receipt of a letter addressed in the care of that company to Ambroise Thomas, who wrote the book of the world famous opera "Mignon," and who has been dead these many years, asking for a position in his scenario department.

VIVIAN RICH AND DAVID LYTHGOE IN "HEART OF FLAME."
A "Flying A" Production with Beautiful Settings.

HOW LONG SHOULD FILMS BE?

MUCH has been said on the relative merits of the short picture and the multiple reeler. The question has been discussed in detail from the standpoint of the producer, and it has been threshed out from the exhibitors' angle. But the subject is always interesting and the views of HORACE PLIMPTON, who directs the destinies of EDISON'S producing branch, are doubly so, for Mr. PLIMPTON has a habit of saying what he means in a direct, unmincing way:

"With the exhibitor complaining at the decrease of profits though business may be as good as ever from the standpoint of attendance," says Mr. PLIMPTON, "both the manufacturer and exhibitor are apparently in a dilemma of not being certain what the public wants, or rather, whether artificial stimulation has not been applied through advertising to create a demand that may or may not be permanent, with respect to certain lengths of film.

"As a matter of fact, the lengths of films imposed by custom or trade necessities are unfortunate. Present conditions are such that a film exceeding about 600 feet in length must be made 1000 feet. If it exceeds 1000 feet, it must be made into 2000 feet, and so on. Naturally this does not conduce to the best rendition of stories. There are stories worth 800 feet but not worth 1000 feet. There are many worth 1200 to 1800 feet but not 2000 feet. But at present the stories must be cut down to 600 feet or 1000 feet, respectively, or stretched to 2000 feet—perhaps at the risk of padding. This condition does not prevail in England. There they do not know the 'split reel.' Subjects are released individually and may be any length irrespective of complete reels. However, under our present system of standing orders in this country, the condition is not likely to change and we must adapt ourselves to it. The larger comparative cost of the shorter film is again a temptation difficult to resist when the opportunity presents itself to stretch the subject into longer reels. This will likely be a strong factor working against, or rather tending to discourage the individual manufacturer from championing any concerted movement tending to bring about a working basis for making the intrinsic worth of a story alone determine the length of the reel, no matter how short it may be—if this were possible. But that it will pay—redound in the long run—to the man who overlooks initial costs of film manufacturing, I have not the slightest doubt.

"So we come down to the question of the single reel as opposed to the two, three reel, or longer. Which do the public prefer? Here we have a somewhat anomalous condition. Almost every one of my friends that I talk to—friends not in the business—tells me that he prefers the short subjects and the varied programme. He does not mind a good two or three reel, but he does object to sitting through a film that takes an hour and a half or two hours to show, and he particularly objects to the latter if he happens to come in during its running so that he is forced to sit through some thousand feet of film which cannot interest him because he does not understand it. And yet the theaters, generally speaking, have got the 'feature' craze pretty badly. They advertise them liberally and generally get good houses—besides which we shall have to admit—they attract a class of patrons formerly absent from picture theaters. Generally speaking, I suppose that the theaters in residential sections are more likely to do better with long films because families are able, or more apt, to make an evening's entertainment out of their visit, whereas those catering to transient trade are better off with more and shorter subjects.

"But of equal importance almost to the question as to what the public likes is what the exhibitor needs to do business in a profitable way. There is no doubt that the films usually classed as 'Features' have increased his cost of doing business through his service costing more, usually, and the longer programme not allowing him to fill his house several times during the afternoon and evening as he used to and without increasing his costs.

"But in any case, will the long film last? Especially, will the feature film last? We reason best usually when we reason from known facts and past experience. Now Europe has passed through the 'feature' craze, and, like a stage in a fever, it has practically

(*Continued on page 32.*)

THE ENDING THAT WON THE PRIZE

MAUD MOORE-CLEMENT.
Winner of the Mirror-Edison Contest.

The result of the Mirror-Edison contest has vindicated the film men who believe in fostering and aiding the beginners in the photo-playwright field. Mrs. Maude Moore-Clement, winner of the $50 prize, is a newcomer in the ranks of screen authors, having written and sold but three photo-plays previous to the prize-winner. Two, "Tom Blake's Redemption" and "Bad Pete's Gratitude," were produced by the American Film Manufacturing Company, and the third, "This Little Pig Went to Market," is shortly to be filmed by the Vitagraph Company.

Mrs. Clement in an interesting letter to The Mirror states that she believes her success in winning the prize to be due principally to three things. "First," she says, "I am an ardent 'fan,' seeing both good and bad productions; second, I study the films closely to observe construction; third, and though last not the least, I have been a Mirror devotee for the 'first-aid-to-the-authors' hints by William Lord Wright."

You will not have to wait long to see "The Phantom Thief" on the screen, for the production is already practically completed at the Edison Bedford park studio. As an evidence of the care the Edison Company has put into the production, the names of the director and cast are sufficient. John Collins is staging the piece, and Gertrude McCoy will be seen in the role of Sylvia. Edward Earle will play Kenneth Turner, the artist in love with Sylvia, while charming Sally Crute has been cast for the role of Nana, the artist's model. Ralph Cameron is in the hands of George Wright. W. T. Carleton, famed in operatic circles, and now meeting with equal success in the picture field, appears as the Earl of Hawkesley, and his stern and frigid wife will be played by Helen Strickland.

On Saturday, March 27, the picture will be released by the General Film Company, and if your exhibitor is showing first-run pictures you will be able to see it on that day. At any rate, to be sure that you will not miss the picture, remind your local exhibitor now about the name and release date. He will thank you for the reminder, for there is every evidence that, through the worth of the picture itself and the widespread interest aroused by the Mirror contest, "The Phantom Thief" will prove one of the most popular single-reelers ever released.

MARK SWAN,
Author of the Scenario and One of the Contest Judges.

WHAT THE WINNERS SAY

Gentlemen:

Your check for fifty dollars, prize money for the best ending to Mr. Swan's scenario was received this morning.

My surprise was complete and to say "accept my thanks," feebly expresses my gratification. The success in this is due, I am quite sure, to the many helpful hints I have received through the photo-play department of the Mirror. Long may it live!

To you, for the opportunity of entering the contest, and to the judges who so kindly decided in my favor, again I say, "thanks." With every good wish, believe me,

Very sincerely,
(Mrs.) MAUD MOORE-CLEMENT.

4118 Lake Park Ave.,
Chicago, Ill.

Dear Sirs:

I am in receipt of your letter of 9th inst. and the enclosed check, for which I want to thank you most heartily. It is my first blood in the scenario line, and I warn editors that I am now looking for a gore bath. Nothing short of a forty reeler will satisfy me now.

It was a waste of good typewriter ribbon to tell me that the details of the contest would appear in the issues of Feb. 17th and 24th. I'll have those issues as I have had many, many of their predecessors and hope to have many, many of their successors.

Yours in great haste,—did you ever work in stock?

Very best wishes,
ARTHUR E. HOHL.

Cook Stock Players,
Jacques Theatre,
Waterbury, Conn.

Dear Sirs:

Thank you very much for your letter of February 9th with enclosure of check for $10.00 covering prize for the best title in the Artistic Play Ending Contest.

I feel honored, indeed, to be the fortunate winner of this prize, especially so when I think of the high character of the men who served as judges and the place occupied in the motion picture world by the sponsors of this Contest.

Very truly yours,
PHIL. H. LE NOIR.

Las Vegas,
New Mexico.

Gentlemen:

I wish to thank you for your kind letter of the 9th enclosing the prize in your "Artistic Ending Contest," $10.00.

Having confined my writing to vaudeville and newspaper work until entering this contest, I attribute my success in the "movie" field solely to the reading of your excellent department of which I have been a student since its inception, having had the Mirror habit long before while in the legitimate field.

Again let me thank you and wish for your continued success as the ellte of theatrical and motion picture publications.

Respectfully,
HENRY CLAY GRANT.

247 W. 36th St.,
New York City.

Dear Sirs:

Your letter of Feb. 9, containing voucher check for $10.00 for manuscript submitted in Artistic Ending Contest, received this a. m. Many, many thanks for same, also for your appreciation of my efforts. I am glad the contest has proven such a success and will watch for the final particulars with a great deal of interest.

Thanking you again and with best wishes for The Mirror, I remain,

Yours very truly,
KATHLEEN BUTLER.

1876 Arthur Avenue,
New York City.

Gentlemen:

Your favor of the 9th inst. with check awarded me as prize winner in the Artistic Ending Contest to hand.

With sincere appreciation I thank you, gentlemen, and believe me,

Yours most gratefully,
MARY CHAFFER.

23 Roycourt Apts.,
Detroit, Mich.

This week we are publishing the prize-winning ending in full, and, to refresh your memory, a synopsis of Mark Swan's story. There are still a few copies of the Nov. 18 issue on hand for those readers who would like to secure Mark Swan's detailed scenario, which with the ending will form a model scenario of a picture that you may see on the screen within a few weeks, thus making an unusually valuable lesson in photo-playwriting.

Horace Plimpton, manager of production for Edison and one of the judges in the contest, has written an interesting review of the contest, which we will publish next week. Many interesting things were learned from the contest, and Mr. Plimpton has stated them in his usual direct manner. Mark Swan has also promised to write his observations as a judge for a later issue of The Mirror.

Here is Mark Swan's synopsis of his story:

Kenneth Turner and Ralph Cameron study art in Paris at the same time in the studio of Monsieur Rafael. Turner is not only a hard worker, but has talent akin to genius; while Cameron is very slightly gifted and is not industrious. However, he greatly envies his more fortunate comrade; and when Turner wins warm praise, while Cameron's work is slighted, it arouses a bitter envy in his heart, which grows later to hatred and an enmity that lasts through their lives.

Kenneth Turner finishes his studies and achieves considerable success as a portrait painter in London. He meets Lady Sylvia, daughter of the Earl and Countess of Hawkesley, and is fascinated by her marvelous beauty. Her parents commission him to paint her portrait, and, during the sittings, the two fall in love. When the portrait is completed, Turner confesses his passion and learns that his love is returned.

Nana, a model, used by Turner, unknown to him, is infatuated with him; and his love for Lady Sylvia is gall and wormwood to her. She leaves his studio never to return, and happens to be employed by Ralph Cameron.

The course of true love does not run smoothly for Kenneth and Lady Sylvia, for the earl and countess oppose and forbid their daughter's marriage to a man they consider beneath them. The earl refuses to accept Sylvia's portrait. Sylvia therefore obtains from Kenneth a solemn promise that he will keep the portrait as a pledge of their love, and that he will neither sell it nor exhibit it publicly.

Meanwhile Ralph Cameron, moved by envious malice, and Nana, urged by disappointed passion, conspire against the happiness of Kenneth and Lady Sylvia, and she is made to believe that he has deceived her.

Stung by the discovery, she returns his ring and refuses to even see or speak to him again. Thereupon Kenneth, unable to understand why he has been jilted, breaks his promise and puts the portrait on exhibition at the Royal Academy, where it scores a tremendous success.

It is, however, exposed to unexpected dangers. Reece and Plimm, men known to the police as expert thieves, have their attention attracted by it. Nana and Cameron see the work of the man they hate achieving success. The earl and the countess object strongly to the exhibition, as it keeps alive gossip of the clandestine love affair; while Lady Sylvia, even though she has broken her troth to Kenneth, resents keenly the fact that he has broken his pledge to her.

One night the picture is taken. The next morning the loss is discovered.

Who Stole the Portrait?

Mark Swan's scenario contained twenty-seven scenes. At this point the winner took it up. Here is Mrs. Maude Moore-Clement's scenario, unchanged, and as it will appear on the screen:

28.

Scene.—Entrance to residence of the Earl of Hawkesley.

A motor car stands in front of the door. Lady Sylvia comes from the house, enters car and is driven away.

29.

Scene.—Studio of Kenneth Turner.

Turner, dressed for street, is putting on gloves. A traveling bag is on a chair. Turner summons Potter. Potter enters. Turner tells Potter that he is going away. Potter takes traveling bag from chair. Turner goes out, followed by Potter.

30.

Scene.—Entrance to the residence of the Earl of Hawkesley. Close up to the door.

A messenger with a package that is rolled runs up the steps. Maid opens door, receives the package from the messenger. Maid closes door, messenger goes from scene.

31.

Scene.—Lady Sylvia's boudoir.

Maid brings package into room, lays package on the table.

32.

Scene.—Studio of Kenneth Turner.

Potter enters, followed by Garrett. Garrett greatly excited. Potter tries to tell Garrett that Turner has gone away.

CUT-IN: "*He did not say where he was going, sir.*"

Garrett, almost beside himself with the disappointment of not finding Turner in the studio, Paces floor. In his excitement he knocks over an easel and chair. Walks about studio excitedly, then he hurriedly goes out. Potter, shaking his head as though he thought Garrett demented, picks up the easel and the chair.

33.

Scene.—Platform, a railway station. A passenger train just pulling out of the station. A taxi drives up. Turner jumps from cab, hastily pays driver. Runs, tries to catch the last coach of train, but fails. Much chagrined, he stands watching the receding train.

34.

Scene.—A boulevard.

Lady Sylvia in automobile driving along. Close up: Lady Sylvia looks very sad.

35.

Scene.—A salon in the Royal Academy.

A crowd of Academy visitors gather about the empty frame from which the picture has been cut. Garrett tells them that the portrait has been stolen. Visitors group about, talking of the theft. Reece and Plimm saunter into scene leisurely. Reece sees empty frame. Astonished, he calls Plimm's attention to it. After a moment Plimm smiles, as though he thought it a joke on Reece. They exit from scene hurriedly.

36.

Scene.—Exterior of a studio or office building.

Nana comes from entrance, starts across street. Lady Sylvia's motor car comes into view and Nana steps into the path of the machine. Car strikes her. Lady Sylvia is horrified. Nana lies in the street. Lady Sylvia gets out of the car, stoops, lifts Nana's head into her lap. When she sees who it is she lays Nana on the ground. A large crowd collects. A policeman rushes to scene. He picks Nana up in his arms. Lady Sylvia after struggling with herself for an instant orders that Nana be put in her car and taken to her residence. Policeman with Nana in his arms gets into car, Lady Sylvia following. The car is driven rapidly away.

37.

Scene.—Studio of Kenneth Turner.

Turner enters slowly with traveling bag in hand. His whole attitude expresses unhappiness and utter dejection. He puts bag down—slowly removes hat and gloves.

38.

Scene.—Lady Sylvia's boudoir.

Lady Sylvia enters, followed by policeman carrying Nana. He puts Nana on the bed. Sylvia rings for the maid. Policeman goes out. Maid enters. Lady Sylvia 'phones for doctor.

39.

SUB-TITLE: "Noon."

Scene.—Lady Sylvia's boudoir.

A doctor bending over Nana. Lady Sylvia enters. Doctor tells Lady Sylvia that Nana's injuries are not serious. He goes out.

CLOSE-UP OF BED.

Lady Sylvia looking down at Nana. Nana

(Continued on page 33.)

HORACE PLIMPTON,
Edison's Manager of Production and a Contest Judge.

WILLIAM LORD WRIGHT,
One of the Contest Judges.

AT THE WORLD FILM ANNIVERSARY DINNER.

First Row, Starting at Right.—Charles K. Harris, Gustave Frohman, William A. Brady, Joseph L. Rheinock, C. F. Zittel, Briton Busch, Lewis J. Selznick, Arthur S. Kane, Van Horn Ely, Geoffrey Konta, Warren Thorpe, W. Allen Pratt, Frank Paret, L. J. Bamberger, J. V. Ritchey, George Bell.

WALTHALL LEAVES BALBOA

Leading Man Again in Ranks at Griffith-Mutual Studio

LOS ANGELES (*Special Wire*).—Henry Walthall, after a brief absence from the Griffith-Mutual studio, has signed a new contract to return there, where he will again be featured.

After the completion of "The Birth of the Nation," Walthall took a brief vacation, visiting his home in the South and then coming to New York. While in that city he appeared in a special Pathe feature, "The Rods of Wrath," just released, and in which the Griffith star plays opposite Eleanor Woodruff. Walthall has since been with the Balboa Company, and after the completion of one picture he returns to Griffith.

W. E. WING.

BONAVITA WITH HORSLEY

Famous Animal Tamer to Be Seen in Forthcoming Feature Productions

Captain Bonavita, for many years one of the best known lion tamers and wild animal trainers in the world, has joined the David Horsley forces at the Bostock Arena and Jungle at Los Angeles. With the announcement that Captain Bonavita had joined the MinA ranks came rumors that the Horsley company would have surprising new plans to announce within a few weeks. General Manager Chester Beecroft would give no details further than to say that the present one-reel comedies, released on the General Film programme, would be continued for a few weeks more after which the new announcement would be made.

Captain Bonavita was for several years the principal feature of the Frank C. Bostock exhibitions and has been the victim of several spectacular accidents, treacherous lions being responsible for the loss of his right arm and several times putting him near death's door. Captain Bonavita has also directed motion pictures in which his famous animals appeared.

LASKY SIGNS FANNIE WARD

The Jesse L. Lasky Feature Play Company announce the engagement of Fannie Ward to play exclusively in Lasky features in the future. Miss Ward's most recent success was as the star of "Madame President," which ran at the Garrick Theater for a full year.

Ina Claire, the musical-comedy and vaudeville star, is another luminary who will soon be seen in Lasky photoplay features. Important productions are planned by the Lasky Company to mark the screen bows of Charlotte Walker, Fanny Ward, and Ina Claire.

COMPLETE NEW CINES STUDIO

George Kleine has received word of the completion of a new big studio at Grugliasco, Italy, for the production of Cines-Kleine features. It is said to be the largest moving picture studio in the world. Grugliasco is located a few miles from Turin in the foothills of the Alps. Production will not be commenced, however, until conditions on the Continent are again normal.

WILSON SEES GRIFFITH FILM

David W. Griffith's production, "The Birth of a Nation," was last week shown to President Wilson in the East Room of the White House. The producer came on from the Coast especially to attend to the details of the presentation. On Wednesday night, March 3, the production, which is based on Thomas Dixon's "The Clansman," will open its engagement at the Liberty Theater.

CRANE WILBUR JOINS LUBIN

Crane Wilbur is now at work in the Lubin Philadelphia studios and will be featured in pictures soon to be seen on the screen. Wilbur has just completed a vaudeville tour that proved most profitable.

WITH THE FILM MEN

World Film Anniversary Dinner

Surrounded by the best fare Tom Healey could provide, the officers of the World Film Corporation, their business associates and invited guests, numbering about sixty, sat down to enjoy themselves last Monday night. And they did—thoroughly. The surroundings were right, the food was good, the liquid refreshment was plentiful and the cabaret entertainment splendid; and, better than anything else, was the spirit of *bon camaraderie* which portended success even before the festivities started.

Arthur S. Kane, the toastmaster, introduced as the first speaker Lewis J. Selznick, vice-president and general manager of the company. Mr. Selznick first laid to rest the rumor of his resignation from the company, which, he said, had been inspired maliciously. The balance of his talk was devoted to the organization and appreciation of the loyal support of the employes of the company. He said that ninety per cent. of the organization was loyal to him and that the balance would have an opportunity to become so or get out. The remarkable growth of the company, the child of his own creation which, as he expressed it, had caused him to be called a "nut" by the "wise" ones of the industry, he attributed to this loyalty and to the efforts of Jacob Wilk, who had thoroughly flooded the country with the fame and aims of the company.

Van Horne Ely, president of the company and representative of its financial interests, spoke in no measured terms of the confidence of the bankers in Mr. Selznick. It was due, he said, to him and his methods that over two millions of dollars had already been invested in the company and that, as long as Lewis J. Selznick was at the helm, there was no limit to the amount which he could have.

Among the other speakers, William A. Brady, who spoke of the possibilities of improvement in studio management and of the necessity of the young men in the business waking up lest they be crowded out by the graduates of our schools and colleges who had their eyes turned to the industry as the wonderful moneymaker of the age. Gustave Frohman, who joshed Mr. Brady a bit, Congressman Rheinock, W. Alden Pratt, attorney for the company; C. F. Zittell, Briton Bush, treasurer; W. L. Sherill, of the Gustave Frohman Corporation; M. E. Hoffman, Jacob Wilk, Charles K. Harris, Maurice Tourneur, W. A. Johnston, of the *News*; James Hoff, of the *World*; Wen Milligan, of the *Billboard*; Wid Gunning, of the *Mail*; Fred Beecroft, of THE MIRROR, and Alec Lorrimore.

Sol Lesser, the live wire of the Pacific coast, is in town.

This has been a week of important changes in the operating end of the film business. Over at World Film Arthur S. Kane, manager of exchanges, resigns to embark on another venture concerning which he does not care to give details at this time. It will be several months before he will have any announcement.

Another of the World Film people who has resigned to go into business for himself is Al. Lichtman who joined the staff of that company to organise a department for special pictures. Further than to say: "If a man can earn a big salary working for someone else, he should be able to earn it for himself plus the employer's profit," Mr. Lichtman will say nothing regarding his future plans.

J. C. Graham, general manager of Universal and previously with Mutual and New York Motion Picture, has resigned to become president of Warner's Features. Mr. Graham joins Warners coincident with new financial interests who, it is said, will reorganise the company and put new life and new money into it. P. A. Powers, the former president of the company, will devote all his time to Universal.

Judging from the speech of General Manager Selznick at the World Film dinner the other night, it pays to work along quietly and let the other fellow get all the glory. Milton Hoffman, who, so far has been heard of very little but has been accomplishing much, seems to have come into his own and those of us who know him are glad and hasten to congratulate him, for Mr. Selznick has publicly not only recognised his ability but has made promises of greater emolument and a title commensurate with the position he holds.

C. R. Seelye, director of sales for the World Film Corporation, left New York some weeks ago planning to be gone three weeks, but present indications are that the trip will be extended to three months.

F. J. B.

STARS IN "THE UNAFRAID"

House Peters is to be featured with Rita Jolivet in the coming production of "The Unafraid," by the Jesse L. Lasky Feature Play Company. Mr. Peters recently appeared with success in Lasky's "The Girl of the Golden West" and "The Warrens of Virginia."

CARLE IN WORLD COMEDY

Richard Carle is to be seen in the first release of the World Comedy Company, to produce comedy features for the World Film Corporation. A Mark Swan comedy, "The Dancing Beetle," will be used as the vehicle for Carle's debut.

DYREDA GETS GOTHAM STUDIO

The Dyreda Art Film Corporation has leased the top floor of the building at No. 5-7 West Sixty-third Street for a term of ten years, the aggregate rental being $117,500. It will be used as a producing studio.

The Big 3-Act Edison Features

Gertrude McCoy and Bigelow Cooper

in the feature

"On the Stroke of Twelve"

(Released March 12—3000 feet)

Around the midnight murder mystery of a hated man is woven the fates of two lovers with a mastercraft in suspense sustained. Until the very end, we are keyed to nerve tension as to the solution. By the skilful author of the rapid-fire, "What Could She Do?"

"Waddy and Arty"—seriously Wadsworth and Housman—in the funny "Rooney, the Bride"

(Released March 9—1000 feet)

Another one of those convulsing "Arty and Waddy" comedies wherein "Waddy" as the Bride, rips 'em off with laughable speed and ginger, pursued by "Arty" Housman who will marry him because there's money in it.

Herbert Prior and Jessie Stevens in "A Pipe Dream"

(Released March 10—1000 feet)

A Mark Swan comedy rippling with good-natured fun that is put over in rattling speed by that laugh-starting pair, Herbert Prior and Jessie Stevens.

Carlton King in "The Mission of Mr. Foo"

(Released March 8—1000 feet)

An oriental story of treachery, subtle and sinuous intrigue in high Chinese circles. Carlton King in a wonderful interpretation of a high caste Chinaman.

HERBERT PRIOR AND BESSIE LEARN IN "THE FAMILY BIBLE"

(Released March 13—1000 feet)

Refreshing in the genuinely good story of wholesome parental devotion, fateful tragedy, a damning murder and triumphant love.

Putting the Reel in Realism

Much comment has been caused by the various scientific instruments that are used by Craig Kennedy in the Pathe serial, "The Exploits of Elaine," and many fans have wondered whether they were real or just a semblance of reality created by the mechanics in the studio.

The startling realism of the pictures effectively proves that the various instruments used are real. Theodore Wharton, the producer, said when questioned on this point:—"No, we are not faking any scientific apparatus. We don't have to, for the inventors of these various machines voluntarily offer us the use of their devices. Many of them are brand new and have never been put on the market. For instance, we are using a machine in the making of the eleventh episode called the telegraphone, which is the only one ever made and represents an expenditure of millions of dollars in mechanical experiments, although the actual cost of the instrument will not exceed three thousand dollars. This instrument records a telephone conversation so that if the person is absent he may obtain the information on his return merely by taking the receiver from the hook. Another wonderful instrument is an electric resuscitator which in a recent test brought a girl to life who had been pronounced dead by a number of reputable physicians. It was invented by Dr. Leduc of the Nantes Ecole de Medicine in France."

BUILD BRET HARTE TOWN

California M. P. Corp. Constructs Real '49 Town for Coming Feature

No cheap canvas or pasteboard "sets" went into the making of "Poverty Flat," as it will be seen in the California Motion Picture Corporation's production of "Lily of Poverty Flat." The company sent a force of carpenters into the redwoods near Boulder Creek and constructed an entire village of log cabins and shingled cottages just to have the correct scenery for the production. Beatrice Michelana is to be featured in "Lily of Poverty Flat," which will be released on the World Film Programme.

Seventeen completed structures will be shown in the pictures of "The Lily of Poverty Flat." There will be the Bear Trap Saloon and the Jumping Frog Saloon (names which mean something to the readers of Bret Harte and Mark Twain). There will be John Follinsbee's general merchandise store, clogged with everything from hams and nails to oxen-yokes and dry goods. At the top of the straggling little street will be the pretentious two-story home of Follinsbee and his beautiful daughter, "The Lily." And, adjoining it, the log cabin home of the designing Mexican woman, Dolores. Nearby will be the two-story hotel. The rest of the street will have express office, drug store, jewelry store, lawyers' offices, blacksmith shop, sawmill and other places of business.

Plenty of animal life will add animation to the busy streets of Poverty Flat. Already there have been imported to the scene over two dozen broncbos, hardly broken as yet; half a dozen woolly burros, mules, goats, cows, calves, pigs, geese, ducks and chickens.

LABOR MEN RAP CENSORS

COLUMBUS (*Special*).—Now the labor unions are seeking the scalp of the Ohio Censor Board. The latest valuable ally of the exhibitors and manufacturers has been won over because "the board exercises authority detrimental both to the art interests of the film enterprises and the working class."

Resolutions adopted at a recent meeting of the Furniture Workers' Union of this city point out that "many films of interest to labor in its struggle for emancipation from wage slavery are cut," and that the board is "composed of three members, the majority conceding to a woman member, whose fitness and experience are those of a person not familiar with labor subjects."

LINCOLN PLAYERS AT WORK

E. K. Lincoln and his company left for Saranac Lake on Sunday to take the Alaskan scenes for the production of Charles Taylor's "The Girl from Alaska." John Pratt, formerly of the All Star Company, is the director in charge, and Violet Horner will be seen opposite Lincoln. Harry Keepers is behind the camera.

GARDNER FEATURE AT VITAGRAPH

"The Breath of Araby" will be the feature picture at the Vitagraph Theater for the week commencing Sunday, Feb. 21. Helen Gardner will have the stellar role, and the supporting cast will include L. Rogers Lytton, Paul Scardon, Templar Saxe, J. Herbert Frank and others. Charles L. Gaskill wrote the script and produced the picture.

FILMING "HEARTS IN EXILE"

James Young is engaged in putting the finishing touches on the production of "Hearts in Exile," for the World Film Corporation, which will star Clara Kimball Young. Many of the scenes of the picture are being taken at Lake Saranac, and the Schwab home in New York will also be used for a Russian setting.

ROLES FOR MISS CLARK

Famous Players Get Two Strong Plays to Feature the Demure Star

The Famous Players' Film Company announce the appearance of Marguerite Clark in the near future in a screen production of Grace Livingston Furniss's comedy-drama, "Gretna Green," and in Frances Hodgson Burnett's celebrated novel and play, "The Pretty Sister of Jose."

Other well-known Broadway stars who will be seen soon in Famous Player productions are: John Barrymore in Leo Ditrichstein's successful farce, "Are You a Mason?" John Mason in "Jim the Penman," by Charles L. Young; William Elliott in "When We Were Twenty-one," by H. V. Esmonde; Charles Cherry in F. Hopkinson Smith's powerful story, "The Tides of Barnegat," and Hazel Dawn in "Gambler's Advocate," by Ronald MacDonald.

GORDON HEADS COMPANY

Maker of Illustrated Lectures Enters the Film Producing Field

W. Lindsay Gordon, who has supplied Gordon's Illustrated Feature Lectures, heads a new film corporation which is said to be planning the erection of a studio at Dongan Hills, Staten Island. The firm is known as the Beaver Film Corporation, and, while no arrangements have yet been made as to releasing, the company's plans include the production of one, two, and three-reel pictures.

Temporary offices of the film corporation are located at 207 West 34th Street, where Mr. Gordon has been located for twelve years. The studio plans contemplate a most modern building which it is expected will be ready for occupancy on June 1.

SELIG OFFICES TO MOVE

The executive offices of the Selig Polyscope Company will be moved, early in April, from the present location, 20 East Randolph Street, to the Garland Building, corner Washington Street and Wabash Avenue, Chicago, Ill. The continually increasing business of the Selig Polyscope Company makes it almost impossible for the employees in the executive departments to longer occupy the present location which for some time has proven too small to accommodate heads of departments, clerks, publicity men, projection room, etc.

The new executive offices will be expensively furnished and the windows will overlook Lake Michigan. Other than the private offices of Mr. William N. Selig, president, and Mr. J. A. Berst, vice-president, there will be commodious quarters assigned to departmental heads and other employees. The furnishings of the new offices will compare favorably in beauty and conveniences with any similar offices in this country. Friends and patrons of the Selig Polyscope Company will be cordially welcomed to the new executive offices early in April.

ENJOIN RELEASE OF "POLLY"

David J. Weinberg and Irving D. Berman, doing business as the Feature Film Associates, were last week enjoined by Justice Cohalan from releasing "Polly of the Circus," a feature which, it is claimed, infringes on the title of Margaret Mayo's play, "Polly of the Circus." The injunction was issued when the defendants failed to appear at the hearing, and the judge's order calls upon the defendants to turn over all advertising matter used in connection with the picture to the plaintiff. Ernst and Cane were the attorneys for Margaret Mayo.

Colleges Fail in the Test

After careful consideration to every scenario submitted, Mr. Horace G. Plimpton, manager of Edison Studio, has decided upon the winning manuscripts in the Scenario contest for college students. Out of 337 scenarios submitted from ten colleges only eight were found acceptable. The winning one was written by William Mareston, Harvard, by his script, "Jack Kennard, Coward."

It was a condition of the contest that before any student would be entitled to a prize, his college must have submitted at least four scenarios worthy of acceptance. No college was able to comply with this, strange to say, and the Edison Company could with justice have awarded no prize. The colleges competing were: the University of Pennsylvania, submitting 33, two of which were acceptable; Columbia University submitted 33, one of which was acceptable; Cornell University, 49, two acceptable; Harvard University, 53, three acceptable; and the following, none being acceptable: Yale, 48; Princeton, 18; University of Michigan, 43; University of Chicago, 12; University of California, 9; and University of Wisconsin, 14.

The Edison Company is frankly disappointed with the result of the contest, and in Manager Plimpton's opinion the inference is that the motion picture companies' hope lies more in professional writers than ideas of originality and plot coming from a larger number of amateurs. With every reasonable cause for expecting the college field to be particularly fruitful, the quality was, to put it mildly, no better than the average that comes into any studio daily. The Edison Company would have been glad to accept more of the submitted manuscripts had they shown merit.

Supported by IRVING CUMMINGS and other popular Beauty stars.
Under direction of FRANK COOLEY. Release Tuesday, March 9th, 1915

Strong bill of "Flying A" features for the week:

"THE TRUTH OF FICTION"
A two act drama visualizing modern methods of enterprising novelists.
Featuring WINIFRED GREENWOOD with cast of popular stars.
Under direction of HENRY OTTO. Release Monday, March 8th, 1915

"THE ECHO"
Depicting nature's fascinations over the artificial butterfly existence with VIVIAN RICH as lead.
Under direction of THOS. RICKETTS. Release Wednesday, March 10th, 1915

"HIS MYSTERIOUS NEIGHBOR"
A strong dramatic presentation by a host of stars.
Under direction of HENRY OTTO Release Friday, March 12th, 1915

Distributed exclusively through the U. S. and Canada by the Mutual Film Corporation.

AMERICAN FILM MFG. CO.
CHICAGO

THE FAIRY AND THE WAIF

WILL ARCHIE as "SWEETIE"
The first "screen" appearance of an actor beloved the country over for his artistic comedy in "Wildfire" with Lillian Russell and many other successes.

FROHMAN AMUSEMENT CORPORATION

Gustave Frohman President
WILLIAM L. SHERRILL
Vice-Pres. & Gen'l Mgr.
18 EAST 41st STREET - NEW YORK

WILLIAM COHILL, JUSTINA HUFF, JOSEPH SMILEY, LILIE LESLIE, AND GEORGE SPENCER.
In Lubin's Three-Reel Feature, "Love of Women."

GRIFFITH SIGNS STARS

Prominent Players Now with Coast Forces—Photoplayers' Ball a Gala Affair—Other Coast Notes

LOS ANGELES (*Special*).—It remained for the Griffith-Mutual studio to create the major portion of interest this week. Not only was the city stirred over the legal battle concerning "The Clansman," and the ensuing showing of the masterpiece at Clune's Auditorium, but from a film standpoint, the same organization made its demand for attention. For many widely known stars were announced for the studio, which now must turn out fourteen reels each week in order to meet the demand. First was John Emerson, stage-manager for Charles Frohman, who, to general astonishment, joined merely "in stock." Then came Thomas Jefferson and Lionel Barrymore and Elmer Booth, all of whom will become regulars at Griffith's stamping ground. Robert Edeson has been engaged for a special series of pictures. While this galaxy was being noted, a quiet-appearing actor passed. He had a familiar appearance, hinting of Alkali Ike or his brother. Then it was found that Augustus Carney, the comedian who sprang into such instant favor, had been working quietly at the Mutual for several weeks, in straight characters. "Spec" Woods avers that Carney is an actor in any role. It will be interesting to note whether old fan friends recognise the genius in dramatic films.

One of the most brilliant assemblages ever seen at beautiful Shrine Auditorium, was the verdict of proud Los Angelans who witnessed the third annual ball of the Photoplayers' Club. About 3,000 beautiful screen women and gallant male stars made up the kaleidoscopic brilliancy of the grand march, an event witnessed by a throng of citizens. It is said that the great auditorium has a capacity of 12,000 persons. At that every foot of dancing space was at a premium, while the spectators filled the seats and overflowed the standing room of the lower section.

Amid the crashing strains from concealed musicians, President Dell Henderson of the Photoplayers' Club led little Mary Pickford into the limelight of this magnificent function followed by other officials, members and celebrated women of the film. The demonstration which followed was worthy of the splendid occasion. William D. Taylor, vice-president, escorted Cleo Madison; Henry Walthall, second vice-president, appeared with Ruth Roland, and Secretary Wallace Reid led Dorothy Davenport down the long floor. To report all the personages of note in that grand march would be to publish a small volume. But to the ladies, in their wonderful creations, belong the honor of mention so far as treacherous memory will permit—a dangerous attempt for a writer no matter how well protected. There was Dorothy Gish, costumed as quaintly as a miniature from an old locket; Fritzi Scheff, piquant; Mable Normand, pretty and extremely popular, of course; Blanche Sweet, lady of the drama; Bessie Eyton, quiet but striking; Mae Marsh, twinkling; Anne Schaefer, pow of philanthropy; the stern Chief of police Laura Oakley, without her handcuffs; the lovable Lee Errol, fair Myrtle Gonzales, Fay Tincher, attractively pert; Vivian Rich, with her "million-dollar smile"; Mrs. Dell Henderson, Mrs. Carlyle Blackwell, Gertrude Robinson, Myrtle Stedman, Irene Hunt, Kitty Stevens, Ella Hall, Jackie Saunders, Gretchen Hartman, Victoria Forde, Eugenie Forde, "Daddy" and "Mother" Charles Manley, the oldest but youngest, bless 'em; Anna Little, Cora Drew, Billie West, Dorothy Davenport, Augusta Anderson, Dorothea McKnight, soon to be a fair bride; Minta Durfee, Virginia Kirtley, Mrs. Charley Murray, and a confusing memory of many notables who cannot be recalled.

After an enthusiastic admirer paid a small fortune for the doll Mary Pickford carried in the grand march, the autographed programme book of photographed favorites was auctioned off, Kessel and Baumann, never defeated in a contest yet, landing the prize for $1,000.

A distinct event of the great ball was the appearance of Gladys Robinson, filmdom's stately and alluring candidate for queen of the Panama-Pacific Exposition. She was accorded a steady reception from the time she took possession of her box until a late hour. Miss Robinson made a decided impression during the evening and the colony is congratulating itself upon securing her acceptance of the candidacy.

Louis Joseph Vance, the well-known writer, who recently became a producer, has purchased ground at Glendale, a foothill city, and is building a studio there.

George Beban, in "The Sign of the Rose," has been booked for Clune's fine theater also. The eminent exponent of Italian character, assisted by associate players, will put on the play as a novelty. The film will tell seven chapters of silent drama, after which Beban and company will conclude the performance with thirty minutes of spoken drama.

Somewhere out there, on the bleak and frigid mountainside, is Rollin S. Sturgeon, once of proud Harvard but now feature director for the Vitagraph. We speak thus sadly, for Sturgeon and Philo Goodfriend, his cameraman, essayed the trip into Bear Valley on snowshoes. Neither one is familiar with anything larger than gumshoes or horseshoes.

The "Scream Club" has broken out here in virulent manner, emitting such noise that the authorities are considering a counter move. The city attorney is endeavoring to find a law to cover the case. A committee of investigation came to the decision that some one blew up a bolt factory, so numerous have "nuts" become in this immediate vicinity. For example, the Scream Club yell is as follows:

Nobody home!
Nobody home!
Everybody present, but
Nobody home!

The Club's opening ode is the "Anvil Chorus," and any member speaking in praise of another human being is shot at sunrise. The Screamers are publicity men and trade-paper correspondents of the film colony. Those who have acknowledged membership thus far are: F. W. Beebe, C. W. Pope, J. C. Jessen, Bennie (of Lubinville) Zeidman, Tom Walsh, E. W. McDowell, Don Meaney, and Jean Lowry. The organization has had two eruptions designated as "meetings," but is convalescing.

Russell E. Smith, special instigator of sunny scripts for the Griffith-Mutual, while not engaged in creating new inventions, writing fiction, jokes and sermons, has doubled his bank account in most unexpected manner. Years ago he wrote a joke (?) for the *Ladies' Home Journal*. After that he traveled all over the world; held down a few dozen jobs; incidentally got married, and then came to the Coast to settle down. A few days ago he received a letter from the *Journal*. It had followed Smith all over the country. Inside it was found a note stating that his joke had been considered and passed upon by the board of directors, president, vice-president and National Board of Censorship, after which a check had been drawn, upon vote of all stockholders. Inside the epistle was a check. It was for $1.

At the Universal, Director Charles Giblyn has taken over the Cleo Madison company.

(*Continued on page* 33.)

World Film Corporation Adds Another Great Producer to Its List

LEWIS J. SELZNICK, Vice-President and General Manager announces a World Film Corporation affiliation with the

Frohman Amusement Corporation

Beginning with their production

"THE FAIRY AND THE WAIF"

A beautiful story artistically filmed under the direction of Mary Hubert Frohman,

Presenting three great stage stars of Broadway reputation:

MARY MILES MINTER, remembered in "*The Littlest Rebel.*"

PERCY HELTON, now in the "*Miracle Man.*"

WILL ARCHIE, well remembered because of his playing in "*Wildfire*" with Lillian Russell.

"THE FAIRY AND THE WAIF" is in 5 acts and will be released March 1

For further information communicate with the nearest branch of the

WORLD FILM CORPORATION
LEWIS J. SELZNICK, Vice-President and General Manager
130 WEST 46th STREET
New York City, N.Y.
BRANCHES EVERYWHERE BRANCHES EVERYWHERE

FRANK POWELL

Producer of: **A Fool There Was** **The Children of the Ghetto**
Officer 666 Coming: **From the Valley of the Missing**
SCREEN CLUB

WM. CHRISTY CABANNE

DIRECTOR Griffith-Mutual Co.—R & M Features
"The Sisters," "The Great Leap." *In preparation,* "THE LOST HOUSE," by Richard Harding Davis.

WM. F. HADDOCK

DIRECTOR *Open for Offers*
Thoroughly experienced. Recommendations, past performances
Address care the Screen Club

Frank H Crane
Director Peerless Features

Claire McDowell
Address BEECHHURST, Whitestone Landing, L. I.

Elizabeth R. Carpenter
PHOTOPLAYWRIGHT
Current Releases by
Vitagraph, Edison, American, Kalem, Etc.

VITAGRAPH

"WHEN SAMUEL SKIDDED"—Comedy — Monday, Feb. 22
To please his wife he pretends he is a cripple and runs the railroad. He meets a young lady, forgets his lameness and the case is dismissed. JACK BRAWN and KATE PRICE are the principals.

"THE STILL SMALL VOICE"—Drama in Two Parts — Tuesday, Feb. 23
Musa kills the object of her hate. She cannot kill the voice of her conscience, so she destroys herself. HELEN GARDNER and NICHOLAS DUNAEW in the leads.

"THE YOUNG MAN WHO FIGGERED"—Comedy — Wednesday, Feb. 24
"Figgers" didn't lie. Bobby wins a prize worth having—Nan and an unexpected fortune. The cast includes BILLY QUIRK, WILLIAM SHEA and CONSTANCE TALMADGE.

"THE WORTHIER MAN"—Drama — Thursday, Feb. 25
A strange revelation saves a young girl from serious accusation. She is freed from a worthless fellow and marries the worthier man. All star cast.

"A MAN OF PARTS"—Comedy — Friday, Feb. 26
A class call. Ed proves himself a genius. The play makes a big hit and the audience goes wild with delight. WALLY VAN and all star cast.

"A DAUGHTER'S STRANGE INHERITANCE"—Drama — 3 Part Broadway Star Feature — Saturday, Feb. 27
She is saved from it. Her after devotion to it is an example to others and brings respect for her father's effort. Presenting NORMA TALMADGE, VAN DYKE BROOKE and DONALD HALL.

SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"BURGLARIOUS BILLY"—Comedy		MONDAY, MARCH 1
"THE SILENT PLEA"—1-Part Drama.	Broadway Star Feature	TUESDAY, MARCH 2
"THE GIRL AT NOLAN'S"—Comedy		WEDNESDAY, MARCH 3
"PEGGY OF FIFTH AVENUE"—Comedy-Drama		THURSDAY, MARCH 4
"TWO AND TWO"—Comedy		FRIDAY, MARCH 5
"ROSELYN"—Two-Part Drama		SATURDAY, MARCH 6

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

BROADWAY STAR FEATURES

A MILLION BID	5 Parts	THE WIDOW'S SNARE	4 Parts
GOODNESS GRACIOUS	5 Parts	THE LADDER OF	4 Parts
THE EXPLOITS OF ELAINE	5 Parts	THE LADDER DOOR	4 Parts
LOVE, LUCK AND GASOLENE	5 Parts	OLIVIA GRAY	4 Parts
CAPTAIN ALVAREZ	5 Parts	THE LIVING LORDS OF	5 Parts
SHADOWS OF THE PAST	5 Parts	THE MAN BEHIND	
THE BOOGLE MELODRAMA	5 Parts	THE DOOR	4 Parts
MY OFFICIAL WIFE	5 Parts	C. O. D.	4 Parts
UNCLE SAM	5 Parts	HEARTS AND THE HIGHWAY	4 Parts
THE FAIRER WORLD	5 Parts	THE SCALES OF JUSTICE	4 Parts
A FLORIDA ENCHANTMENT	5 Parts	THE BREATH OF ARABY	4 Parts
413	5 Parts		

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH COMPANY OF AMERICA
E. 15th St. and Locust Ave. Brooklyn, N. Y.

SPECIAL BROADWAY STAR FEATURE

IN FOUR PARTS, RELEASED THROUGH GENERAL FILM SPECIAL SERVICE

If you want what you want when you want it—Get it—

C O D

From the Play by FREDERIC CHAPIN

HUGHIE MACK As C. O. DRUCE — HARRY DAVENPORT As C. O. DARLINGTON — CHARLES BROWN As C. O. DUNNINGBURY

IT'S A FUNNY ONE

"A laughing comedy in four parts. The laughing is continuous, proof of which statement may be had by any doubting ones if they will drop in on the entertainment."—*N. Y. World.*

BROADWAY STAR FEATURES

HAVE PUT BROADWAYS ALL OVER THE MAP

LICENSED FILM RELEASES

Monday, March 1.

(Rio.) Test of the Hill. Dr.
(Edison) In Spite of All. Three parts. Dr.
(Sax.) Swoodle's Hopeless Love. Com.
(Kalem) Barriers Swept Aside. Two parts. Dr.
(Lubin) Peter Rollver Series. No. 10. "Peter Among the Fairies." Com.
(Selig) A Child of the Prairie. Two parts. Melodrama.
(Selig) Hearst-Selig News Pictorial. No. 17. 1915.
(Vita.) Burglarious Billy. Com.

Tuesday, March 2.

(Rio.) Colomba. Two parts. Dr.
(Edison) Hypno and Trance Subjects. Com.
(Sax.) The Dance at Alock Fontaine's. Dr.
(Kalem) Flirtatious Lizzie. Com.
(Lubin) When Mother Visited Nellie. Com.
(Selig) The Man from Texas. Western. Dr.
(Vita.) The Silent Plea. Broadway Star Feature. Three parts. Dr.

Wednesday, March 3.

(Edison) That Heavenly Cook. Com.
(Sax.) A Couple of Side-Order Fables. Com.
(Kalem) Jared Fairfax's Millions. Episode No. 6 of "The Girl Detective" Series. Two parts. Dr.
(Kalem) Lightning Sculpture. Animated. Cartoon.
(Lubin) A Woman Went Forth. Two parts. Dr.
(Selig) The Missing Ruby. Dr.
(Vita.) The Girl at Nolan's. Com.-Dr.

Thursday, March 4.

(Rio.) The Ward of the Mission. Dr.
(Sax.) Slippery Slim's Wedding Day. Com.
(Lubin) The Hermit of Bird Island. Three parts. Dr.
(Mina) Love and Limbs. Com.
(Selig) Hearst-Selig News Pictorial. No. 18. 1915.
(Vita.) Peggy of Fifth Avenue. Dr.

Friday, March 5.

(Rio.) The Deputy's Duty. Dr.
(Edison) A Tragedy of the Rails. Two parts. Dr.
(Sax.) The Strength of the Weak. Two parts. Dr.
(Kalem) How Ida Got a Husband. Com.
(Lubin) The Good in Him. Dr.
(Selig) The Kidnapped Lover. Farce-Com.
(Vita.) Two and Two. Com.

Saturday, March 6.

(Rio.) Blown Into Custody. Com.
(Near Educational Series) The Soup Industry. Com.
(Edison) The Portrait in the Attic. Dr.
(Sax.) Broncho Billy's Vengeance. Western. Dr. Reg. in U. S. Patent Office.
(Kalem) The Death Train. Seventeenth of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) Socially Ambitious. Com.
(Selig) The Guardian's Dilemma. Jungle-Zoo Wild Animal. Com.
(Vita.) Roselyn. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, March 1.

(Amer.) Heart of Flame. Two parts. Dr.
(Keystone) Ambrose Sour Grapes. Two parts. Com.
(Bell.) The Lawbreakers. Underworld. Dr.

Tuesday, March 2.

(Beauty) The Haunting Memory. Dr.
(Maj.) Buster's Bandit. Com.-Dr.
(Than.) On the Brink of the Abyss. Two parts. Dr.

Wednesday, March 3.

(Amer.) The Derelict. Dr.
(Ironclad) Wrecking Hart. Two parts. Dr.
(Bell.) Your Baby and Mine. Com.-Dr.

Thursday, March 4.

(Domino) In the Warden's Garden. Two parts. Dr.
(Keystone) Not yet announced.
(Mutual Weekly) No. 9. 1915.

Friday, March 5.

(Kay-Bee) On the High Seas. Two parts. Dr.
(Maj.) His Return. Dr.
(Princess) And He Never Knew. Com.-Dr.

Saturday, March 6.

(Keystone) Not yet announced.
(Bell.) The Greek Idol. Two parts. Dr.
(Royal) Checked Through. Com.

UNIVERSAL FILM RELEASES

Monday, March 1.

(Imp) Pressing His Suit. Com.-Dr.
(Joker) The Water Cure. Com.
(Victor) The Smouldering Fires. Two parts. Western. Dr.

Tuesday, March 2.

(Big "U") Wheels Within Wheels. Dr.
(Gold Seal) Their Hour. Two parts. Drama of Life.
(Nestor) When He Proposed. Com.

Wednesday, March 3.

(Animated Weekly) No. 156.
(Eclair) The Oath of Smokey Joe. Two parts. Western. Dr.
(L-KO) Bill's New Pal. Com.

Thursday, March 4.

(Big "U") The Recoil. Two parts. Modern. Dr.
(Rex) Such is Life. Com.-Dr.
(Sterling) When Nellie Was "Married." Com.

Friday, March 5.

(Imp) A Photoplay Without a Name. $50 Reward.
(Nestor) No release this day.
(Victor) Rooms for Rent. Com.

Saturday, March 6.

(Bison) The Lost Ledge. Two parts. Mining. Dr.
(Joker) Some Nightmare. Com.
(Joker) All for the Movies. Universal City, California. The Wonder City of the World. Bio.
(Powers) A Matter of Patronage. Dr.

The Mississippi Valley Film Company is the name of a new moving picture concern in the process of organization for the purpose of taking films using the old familiar haunts of Mark Twain. Perry C. Ellis, S. H. Landcraft, W. H. Sheets, and Peter Finkleman are interested in the movement. The headquarters of the new company will be at Quincy, Ill.

WEBSTER CULLISON

FEATURES IDEAL AMERICAN ECLAIR — DIRECTOR-IN-CHIEF — ECLAIR FILM CO 4 Stock Companies

LUCIE K. VILLA, Producer — Studios—Los Angeles

ALAN HALE LEADS BIOGRAPH

GRETCHEN HARTMAN LEADS BIOGRAPH

LEADING
EDISON DIRECTORS
CURRENT RELEASES

Ashley Miller — "In Spite of All"—3 parts — March 1
Charles J. Brabin — "Her Husband's Son"—2 parts — Feb. 19
Richard Ridgely — "Olive's Greatest Opportunity" — Feb. 9
John H. Collins — "From a Life of Crime" — Feb. 23
Langdon West — "The Life of Abraham Lincoln" — 3 parts—Feb. 26
Charles "Doc" Ranson — "Suspicious Characters"—Feb. 8; "The Tailor's Bill"—Feb. 16

CHARLES M. SEAY
EDISON DIRECTOR — Current Releases
A Thorn Among Roses—Feb. 9
The Heavenly Cook—Mar. 1

Eleanor Barry
CHARACTER LEADS
LUBIN FILM CO.

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO

Charles Hill Mailes
Address Bushhurst, Whitestone Landing, L. I.

ESSANAY
SIX-A-WEEK
BOOK THEM

FEATURE FILMS OF THE WEEK

"Alias Jimmy Valentine" Retains Its Thrills on Screen—Blanche Sweet Makes Her Debut With Lasky—Elsie Janis Seen in Bosworth Feature—Rapid-Fire Action in "Wheels of Justice"—A Strong Kalem

"ALIAS JIMMY VALENTINE"

A Five-Part Adaptation of the Play of the Same Name by Paul Armstrong. Produced by the Peerless Studios and Released Through the World Film Corporation.

Jimmy Valentine ..... Robert Warwick
Doyle ..... Robert Cummings
Bill Avery ..... Alec B. Francis
Lieutenant Governor Fay ..... Fred Truesdell
Rose Fay ..... Ruth Shepley
Red Joclyn ..... John Hines
Cotton ..... David Flanagan
Handler ..... Walter Craven
Blinkey Davis ..... John Boone

The play, "Alias Jimmy Valentine," was successful because it had one enormously big moment that gripped and tore the emotions of the audience with nerve-racking suspense, but the picture will be successful because it has several moments of humanistic realism. The greatest possible test of the artistic merit of a production is to show it to the class of people about whom the story is written. The producers of this picture had the courage to submit it to this test, and its initial showing was before the convicts at Sing Sing prison. Their reception of it was enthusiastic, nay more, it was vociferous. Realism is the noticeable feature of this picture, and while its other component parts are meritorious in every way, still the point that rivets the attention and calls for comment is the careful attention that has been devoted to realistic detail. To Maurice Tourneur, the director, must go the highest praise and commendation not only for his able direction but for his careful study of a class of people whose foremost aim is concealment. That he has succeeded in getting the human side of the convict's life is clearly demonstrated in the picture.

The quality of the acting was in conformity with the rest of the picture. Robert Warwick in the title-role was good, but the ability of the balance of the cast was such that his work did not stand out as is true of most stellar characters. The company without exception was highly capable.

For those who have forgotten the story of the play it may be said that Jimmy Valentine was a crook leading a double life, that of a respectable business man during the daytime and a wolf of the "Underworld" during the hours of darkness. He and his companions safely burgle the vault of a bank and make their getaway. On the train while journeying to the rendezvous, Cotton, one of the crooks, insults a young girl, and in the fight that ensues Jimmy throws him from the back platform of the fastly moving train. Seeking revenge, he confesses to the police and Jimmy is caught and sentenced to a ten-year term in Sing Sing. The girl and her father, who is Lieutenant-Governor of the State, visit the prison, and Jimmy convinces them that he has been unjustly convicted. They obtain his pardon and on his release he is given employment in the father's bank. He leads a straight life and soon rises to the position of cashier. Doyle, the detective, traces him, and Jimmy tries to make him believe that he is not the same man that had served a prison term, when word is brought that the banker's baby daughter has been locked in the new airtight vault and no one knows the combination. Now comes the big moral fight when Jimmy has to determine whether to let the baby suffocate or disclose his past life as an expert cracksman. Needless to say he decides the right way, the safe is opened and the baby saved. Doyle tears up his warrant and the picture closes with the banker's daughter in Jimmy's arms. It is a strong, vivid picture with the suspense well sustained, well acted, well lighted, well photographed and correct settings throughout. E.

"THE WARRENS OF VIRGINIA"

Adaptation of the War Play of the Same Name by David Belasco. Produced by Jesse L. Lasky in Association with David Belasco, under the Personal Direction of Cecil B. De Mille and Released Feb. 15.

General Warren ..... James Neill
Arthur Warren ..... P. E. Peters
Mrs. Warren ..... Mabel Van Buren
Agatha Warren ..... Blanche Sweet
Ned Burton ..... House Peters

It can almost be stated as a truism that no war play can possibly suffer when it is adapted for the screen, for the war features such as camps, marching of troops, battles, ambuscades and other acts of war requiring a large body of men, which can only be indicated on the stage, are shown on the screen in all their thrilling detail. Irrespective of the merits of the play itself, this visualization of its martial aspects must naturally tend to greatly enhance the value of the picture.

And this is especially true when the war features are staged in such a manner that they are impressive for their truth to realistic detail and the seeming danger of their accomplishment. An incident of this kind deserves special commendation in this picture. The supply train of the Confederates is ambushed by the Union forces, and as the wagons and their escort of cavalry come galloping across a plain they are fired upon by a battery of field artillery. As the guns go off with their clouds of smoke the shells seemingly hit the wagons and they are blown up and set on fire. It is a remarkable bit of realism.

The picture is well staged throughout, and although the acting is not of a nature that would call forth enthusiastic comment, still it was able enough not to mar the vivid sustaining interest of the story. By far the best features of the picture, however, were the martial incidents, the ragged, starving Confederate troops, their better conditioned enemies, the battle behind the trenches, and the ambushing and destruction of the supply train.

The theme of the story deals with a Southern girl and her Northern lover, with patriotism and love, of course, acting as the obstacle to keep true love from running smoothly. The story opens at the beginning of the Civil War, with Ned Burton in love with Agatha Warren. Burton leaves his Southern sweetheart and joins the Union army. The time then advances to Lee's last stand, when all depends on the arrival of a supply train. The locale is in the vicinity of the Warren plantation and Burton again meets Agatha and is invited to the house to spend the evening.

The Union general in order to discover the road to be taken by the supply train gives Burton a false dispatch hoping that it will be discovered by General Warren. Agatha takes the dispatch but conceals it, but the general, her father, forces her to deliver it. The Confederates fall into the trap and the supply train is diverted to the road along which the Union artillery lies ambuscaded, with the result that the wagons loaded with the much needed food are destroyed. An estrangement occurs between Agatha and Burton, but a reconciliation follows after peace has been declared. E.

ELSIE JANIS AND COURTENAY FOOTE,
In Bosworth's Feature, "The Caprices of Kitty."

"THE CAPRICES OF KITTY"

Bosworth Release for March 8 in Five Reels. Featuring Elsie Janis. Directed by Phillips Smalley.

Kitty Bradley ..... Elsie Janis
Gerald Cameron ..... Courtenay Foote
Kit's Guardian ..... Herbert Standing
Miss Smyth ..... Vera Lewis
Miss Rawlins ..... Martha Matter
Elanie Vernon ..... Myrtle Stedman

Photoplay patrons may possibly remember Elsie Janis in "The Hoyden," which featured her as a young irrepressible creature. It was one of her best roles. For her screen debut Miss Janis has written a play around herself and chosen a very similar character. Here she is the young school girl of the same spontaneous good humor and gaiety, and as such she continues through the vicissitudes of a love match to the very end. Miss Janis is full of life, and her evident delight at finding herself before the camera was alternated with periods in which she gave herself some real acting to do. Such were the three times when she went to visit her sweetheart in his studio, disguised in different make-ups, to his entire confusion each time, and requiring with each new make-up a little different work on her part.

It is hardly fair to photoplay devotees, however, to have allowed this star to fashion her own scenario. The result is repetition in some instances, artificiality in others, and in general a lack of story to tell. It is never dramatic, and holds in its narration only by the efforts of the cast and the ingenuity of the director.

The girl goes out in her high-powered machine one day and meets the man, who stops to help repair a puncture. To the horrified chaperon's question she assures her that they are engaged. The man agrees, and her guardian is satisfied, for he knows him to be a successful artist. A clause in her father's will, however, stipulates that on becoming engaged she and the man must not see each other for six months. During this period she pays the stolen visits, and finally her guardian surprises her and in the artist's company, and informs her that this clause in the will was to test her true love, which would disregard the value of the money left in the will as compared with her lover's company. F.

BROADWAY STAR FEATURE
"The Wheels of Justice"

Four-Part Melodrama Produced by Theodore Marston from the Script of Edward J. Montague.

Julia Dean ..... Dorothy Kelly
Mrs. Brooks ..... Louise Beaudet
Ralph Brooks ..... James Morrison
Rita Reynolds ..... Eulalie Jensen
Her Husband ..... Charles Eldridge
"Tex" Riley ..... Anders Randolf
"Red" Hall ..... George Cooper

A new term, apparently, must be found for picture melodrama, since what is often simple drama exhilarated by intensity of action, must parade under the classification that a stage heritage has imposed. Take "The Wheels of Justice," for example. It consists from first to last of a series of exciting scenes having to do with a false accusation of murder and eventual exoneration. The producer has lost no opportunity to make the most of this early situation. Neither has he played the convict's escape or the final coup by which the guilty are discovered, in any but the fastest strain. The play leaps, at times, with unlooked-for and startling action, yet it is plausible and the most sensational artifice shown is a wholesale escape of convicts. Another fact tending to lift the play out of the "on-and-off" approbrium of the melodramatic class is the strategic use of each scene, a shifting of the camera to action in the next room, that eliminates crude breaks.

At a reception the hero meets the adventuress, who, smitten by his comparatively manly youth, represents herself as beaten and misused by her husband. She plans an elopement and he yields, despite his mother and sweetheart at home. Her husband leaves on business and she dismisses the servants for the evening, 'phoning the youth to come. As she takes money from her husband's safe a burglar appears. Then the husband returns. He accuses her, they struggle, and he is shot dead. Enter the burglar, who has witnessed the scene. He argues for a little blackmail, and she determines to give him up to the police as the murderer. The youth appears, he hears the burglar accuse the woman, enters, and at once threatens to break off all relations with the woman. She motions the burglar to leave, detains the youth, and delivers him, instead, to the police. He is tried and sentenced.

The Vitagraph Company continue picturing original scenarios written especially for the screen. There is, as every producer knows, a license that he may take with minor characters, provided the main story be clear and ring true. Such a permissible instance is the behavior of the mother and sweetheart of the youth in jail, who adapt themselves to the exigencies of the occasion. Another such case is the escape from jail which kills off all those in the mutinous break but the two cell-mates, the youth and "the toughest character in the jail," whom the youth's godliness has turned to righteousness. Still other examples are noticeable at the final round-up of the criminals. Yet an audience is more than willing to find no after-fault with an interesting example of this practise, provided the main story be as thrilling as this.

The burglar who returns to blackmail the wife, extracts a good deal of amusement by his increasing familiarity and improving vestments. Having drained her of her resources, he plans to rob some of her social friends at a masquerade he forces her to give. In this the escaped cell-mate pretends to operate with him and act as butler. The latter turns out the lights, but the detectives have been warned and the blackmailing thief is caught red-handed. The wife enters another room and she—and the audience—are electrified to see the body of her husband lying as it did the night of the murder. She breaks down and confesses. A figure rises from the floor and the youth takes off his disguise. He is exonerated, while his former cell-mate is forced to serve out his sentence.

Anders Randolf as "the hardest character" and George Cooper as the thief were undoubtedly the most real in the excellent cast. Eulalie Jensen in the role of the scheming wife made that person satisfactorily harsh and unpleasant, while James Morrison portrayed the repentant ardor of youth with his usual gifted art. F.

"THE WHITE GODDESS"

A Three-Part Drama of the Orient. Produced by Kalem, Under the Direction of Kenean Buel. Released March 6.

Elsie Farnim ..... Alice Joyce
Elwin Gordon ..... Arthur Albertson
Mrs. Naybura ..... Helen Lindroth
Khanda ..... Guy Coombs
Hassa Dei ..... Jere Austin

With the exception that the first two parts are a little too much drawn out and therefore drag, this is a mighty good picture, with a strong, interesting story, a well-balanced cast, settings realistically true and some excellent photography. The latter is especially true in the part where the high priest in the temple reveals the past life of the heroine with the aid of a large crystal. Crystal gazing has enough advocates in all walks of life to establish its possibility and is a most original method of revealing to a moving picture audience the necessary details of the story which have occurred ye[ars] before.

The story [is] well sustained and gripping and the suspense [is] in an American university under the direct charge of [the] matron of the college. Nothing is known of her past life, although she is [be]lieved to be lead to believe that her parents are living in India. Every year a Hindu visits the college and leaves money enough to pay her expenses. She falls in love with one of the students and they become engaged. Hassa Dei, a high priest of the temple of Larmar, gazes into his crystal and sees Elsie in the arms of her lover, Elwin. He orders Khanda, one of the lesser priests, to bring the girl to India. Khanda falls in love with Elsie and orders Elwin to depart, but Elsie secretly tells him to follow her to India. The ship lies at anchor, after it has reached its destination, Elwin is discovered and thrown overboard. Elsie is taken to the temple, where the high priest reveals her past life by the aid of the crystal, showing how as a baby she had wandered away from her parents and crawled up on the altar of the Goddess. The superstitious priest had taken this as a sign that she was the White Goddess which the archives of his faith said would come day visit them. He sent her to America to be educated and when the parents invaded the temple to rescue their daughter, had them burned to death.

Elsie is forced to take part in the pagan ceremonies, but the high priest orders that anyone looking on her face will be stricken blind. Khanda is caught and his sight is destroyed with red hot irons, and he is driven from the temple. Elwin, who has been rescued by fishermen, discovers the blind Khanda, who in revenge reveals Elsie's whereabouts. The natives have become disgusted with Elsie's inability to answer their prayers and are about to burn her alive when Elwin invades the temple, and shooting down all who resist, rescues his sweetheart. They escape to a steamship about to sail and are married.

The acting throughout is capable, Alice Joyce, as [Elsie], doing some remarkable good work in the temple scenes. E.

Those [Bos]worth—have [Mar]ston—[Mar]story publ[ished] Lawrence [Mar]pany, some [Mar]which rea[ders] ston—The [Mar]formerly [Mar]ducing [Mar]the famou[s] Lawrence [Mar]cials at t[he] work of [Mar]to the Bel[l]

Kings T[heater], Delmar, [St.] der the m[anagement]

Marstons—Lawrence and Theodore become twisted again. In our [issue] of a few weeks ago telling of [Law]rence Marston joining the Selig Company biographical details were given [which] belong to the Vitagraph Marston. It is Theodore who was [with] Kinemacolor and is now producing [Vita]graph features. Lawrence is [with] Biograph "Larry" Marston. Marston will produce Selig specials at the Chicago studio, taking up the work of Tilles Warren, who has been sent to the Coast studios.

Kings Theater, at Kings Highway, near St. Louis, was reopened Feb. 7, under the management of Sidney Harris.

On the Very Pinnacle of Popularity

THE EXPLOITS OF ELAINE

THE PATHE EXCHANGE, Inc.
25 West 45th Street
NEW YORK

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

GILSON WILLETS,
Who Specializes in Spectacular Specials—He Wrote "The Adventures of Kathlyn."

Gilson Willets specializes in spectacular specials. He writes multiple-reel dramas of unusual plot and action. He is called by many screen students "The writer of the unusual." He wrote the first photoplay serial known to Filmland, the "Adventures of Kathlyn." Other great dramas from his versatile pen are: "In the Days of the Thundering Herd," "Your Girl and Mine," "The Lily of the Valley," etc. He writes exclusively for the Selig Polyscope Company. Mr. Willets is one of the limited number of novelists, or writers of short stories, who have made good as photoplay authors. He early recognized the fact that the writing of photoplays was a separate, a distinct, and a *difficult* profession, and that the plots could not just be dashed off. While the other fiction stars were hesitating, Willets plunged in, learned the machinery of the new art, and made good. In order to make good he took all other irons from the literary fire, and that is just what the other novelists will have to do if they expect to get anywhere in Filmland. Willets has traveled all over the world as a special writer, and is the author of many notable books and magazine articles. He is a singularly modest individual, and this is the first time his likeness has been published. He believes the day is coming when authors must be capable of writing massive productions for the screen, and it goes without saying that Mr. Willets will be well prepared when that day comes, because he is about the only successful specialist in spectacular specials in the field to-day.

* * * *

An Interesting Viewpoint.

Ernest De Lancey Pierson has submitted some interesting observations anent the profession of photo-playwriting. He says: "In a recent conversation with the head of the scenario department of one of the largest producing companies, I was informed that so few good plays were received from the outside that he hoped eventually to do away with script reading and to depend entirely upon the work of staff writers. I confessed my surprise, knowing the hope and dependence of the best story magazines was in new writers, and that the average of readable stories received by such publications was generally high. Not first-class stories or brilliant stories, but stories carefully constructed, with ideas, and worth publishing. A famous editor of fictions said to me not long ago, 'Our best stories come from new writers, the "old guard" are mostly written out and run to seed, though once in a while we pay a thousand dollars for a short story just for the advertisement.'

As a merely interested observer of photoplay progress from a literary point of view, it seems difficult to believe that good photoplay plots cannot be obtained when the inducements are sufficiently alluring. The film company that offers a general rate of $25 a reel can only attract the work of novices. The man or woman of any experience in writing can earn more in other ways, easier and more agreeably, than in constructing scenarios at such a price. Photo-playwriting in its highest expression deserves to rank as a fine art, but there is no especial glory attached to the work, that writers should seek it more eagerly than any other kind of literary endeavor. Every time a writer publishes a signed contribution in a good periodical he is laying a substantial brick in the foundation of his literary fortunes, but how few of even the Sardous of the Screen, who have been laboring in their chosen fields for years, are known to the general public?"

* * * *

Never Serious Rivals.

"Speaking from a wide knowledge of authors," continued Mr. Pierson, "commenting upon their artistic aims and ambitions, I am convinced that they will never prove serious rivals to the professionally trained photo-playwright who devotes himself entirely, with singleness of purpose, to perfecting himself in his art. If there is anything your average story writer especially hates, it is mechanical drudgery, and it is hardly necessary to point out that a good photoplay cannot be built without a great deal of that. Moreover, the fiction writer who has laboriously acquired a finished style, a deft hand at character portrayal, and a brilliant power of description, will hesitate about dropping all these accomplishments and enter on a new line of work in which such things count for little or nothing. Some misguided producers seem to think the prestige of a great literary name will carry any story to success, but have we not all seen photo versions of popular novels and plays which proved to be tame, spiritless and dull on the screen? I do not believe the general public cares a ha'penny who writes their plays provided they are interesting. They cannot be made to like a colorless story even if it has a great name attached to it. Despite the great improvement in the character and quality of the stories screened in recent months, we often wonder why some were produced at all. It is possible, you know, to be too near a forest to see the trees, and one is often tempted to say of the motion picture magnates, giving Bobbie Burns a twist—

'Oh wad some power the giftie'd gie'em
To see their plays as ithers see 'em!

Originality in play or story is a very desirable thing to have but it can be carried to absurd extremes. It is permitted that incredible things shall happen in sensational drama and acrobatic farce, but the common run of picturepiays, the bread and butter so to speak of the bill-of-fare, should be true to life, and rest on the eternal verities. It may amuse us for a moment to look at ourselves in a convex or distorted mirror, but the glass wherein we see ourselves truthfully reflected is the one of permanent value and interest. I believe I am not alone in thinking that the picturepiay that lingers longest in our memory is not the melodrama in which the hero shot from the mouth of a cannon is safely caught in mid-air by a lovely creature hanging by her heels from the car of a balloon, but a piece of life seen through a temperament, idealized perhaps, but helping us to understand ourselves, to sympathize with others in weakness and in strength, that by its realism and freedom from theatric device, touches the wellsprings of the heart bringing a wider knowledge than personal experience could give us of this world."

* * * *

Club Meetings.

Phil Lang, the able editor of the Kalem Script Department read an interesting paper on "The New Twist," at the last meeting of the Ed-Au-Club in New York City. Perry N. Vekroff, of the Kinemacolor Company, will read a paper at the next meeting on "The Acutal Cost of the Picture," giving the studio end of it. Arthur Leeds acted as presiding officer in the absence of President B. P. Schulberg. Marc Edmund Jones strolled in near the close of the meeting wearing a cane and a distinguished look. Jones is writing so much good stuff these days that he has the services of an assistant. In the absence of President C. A. Frambers, who was ill, Secretary Clarence J. Caine, conducted the regular bi-weekly meeting of the Photodrama Club of Chicago, on January 25. A new feature in the form of a question box for the members was introduced which proved very popular and beneficial. Charles J. Buckley offered numerous suggestions to the less experienced writers which were very acceptable.

* * * *

Tell Us Your Idea.

We shall take liberties with private correspondence for once and print extracts from a recent letter written us by Emmett Campbell Hall, the writer who helped make Lubin pictureplays famous. Hall writes: "The Artistic Ending contest stirred up a lot of interest and will undoubtedly accomplish much good along a line where improvement is sorely needed. At the same time I do not think it conducive to the healthy development of an art to lay too much stress on one particular phase, and, according to my ideas, the artistic element is not the most consequential in the composition of a good photoplay. That sounds very low-browed and all that when baldly stated, but I think I could get up a pretty spirited argument in support of the proposition. Just what, taking *everything* into consideration, makes a 'good' photoplay? I think a contest with this question as its for determination, would be highly interesting and valuable to photo-playwrights and the business in general. The subject would be of vital interest to everyone from playwright to exhibitor, and expressions of opinion might be looked for from every branch of the motion picture industry. I intend that the question be considered in its broadest application, from the viewpoint of the author, manufacturer, exhibitor and public. Contestants should be limited to, say, a thousand words. The judges should be a representative committee, including a man from THE DRAMATIC MIRROR staff, an editor of scenarios, a director, an exchange man, or films sales agent, an exhibitor, and a member of the Board of Censors. I would not advocate giving any prize, as that would bring opinions from many whose only interest would be the winning of the prize offered. If thought desirable, some simple and inexpensive souvenirs might be presented to those persons whose replies were adjudged best, and, of course, those replies should be published. So far as I know, the broad question of what constitutes a good photoplay has never been publicly discussed, and I would like very much indeed to see expressions of opinion from a number of persons prominent in one way or another." Mr. Hall then suggests that an invitation to representatives of all branches of the industry, including writers, players, directors, exhibitors and manufacturers, to give their opinion as to what constitutes a *good* photoplay, would be just as beneficial. We herewith extend that invitation. Anyone having ideas as to what, taking *everything* into consideration, constitutes a *good* photoplay will kindly outline those ideas to us. Do not exceed five hundred words. The best ones will be published.

* * * *

Peering Around.

Mrs. John H. Edwards announces the marriage of her daughter, Luella Oettinger Parsons, to Mr. Jack Murray McCaffrey, the ceremony being performed in Chicago on Feb. 9. Mrs. McCaffrey was formerly chief of the Essanay editorial department and is a successful authoress of photoplays.

Byron (whoever he is) in the *American Photoplay Weekly*, published by the Liberty Theater Company, of Salt Lake City, Utah, is reproducing photoplay jingles, etc., which we wrote for the *Motion Picture News* two and three years ago. These are credited to said Byron, and we are glad that he finds them worthy.

Thanks to
our pages fro
marked up w
right," etc.
sir or madam

The Chicag
if anything
The Selig Pol
cago *Tribune*
of five hundr
est event in
2. The prize
by the Selig
the right to
stories aside
may seem de

Miss Hettie
photoplay au
Inc., and is
ing for the g

C. B. Headl
Smallwood F
ing out a two
good work
among the pi

The Swan

So many in
garding the
"Who Stole
will answer t
ners want to
would be acc
er, that whi
the matter
rather large
other instan
that has bee
schools. The
and carefully
Swan's script
he is among
both for the
writes a maj
which are so
what is know
THE MIRROR.
nothing was
would help i
of the story.
much the *fo*
you can unfo
convincingly
do so. If yo
frequently wr
producers dep
nine out of
thors of to-d

Mr. Wilter

Mr. Fran
script editor
a signed stat
herewith pu
personal allu
mit the follo
pany six we
service as sc
had been put
I really quit.
the company
do with the
ting of valu
the possible
letters to w
scripts on an
out the pref
in hand by t
wrote to th
prices of $3.
scripts. I ha
hard enough
3,000 miles
for sins I n
loss to figur
would print
the sting fro
at me from
event my con
and never ha
dollar a reel
is the policy
Mr. Wilterm
sured by man
allege that
manuscripts.
case, as is ju

MARGARET
Company, of
Spring to ta
large produci

hat noble soul who sent us
THE DRAMATIC MIRROR all
"good," "splendid," "just
r hand and our heart, dear
!

Tribune will give you $500
any ever happened to you.
scope Company and the Chi-
fer $500 for the best stories
words each about the silli-
our life. Contest closes May
inning stories will be filmed
ompany, which also reserves
buy at market rates any
rom the prize-winners that
rable for production.

Gray Baker, the well-known
horess, has left Bosworth,
w devoting her time to writ-
eral market.

y is writing comedy for the
n Corporation. He is turn-
art story weekly. Headley's
widely known, for he is
eers in the game.

* * * *

hotoplay.

uiries have been received re-
ayout of Mark E. Swan's
e Portrait?" script, that we
m here and now. The begin-
how if the action as written
table to the average produc-
the action is not verbose,
typewritten would assume
roportions. It is just an-
of the incalculable harm
done by the correspondence
"professors" cry technique
avoid mentioning idea. Mr.
are read by any editor, for
e most successful of authors
screen and the stage. He
ity of the Edison comedies,
ustly popular. He presented
as a fully written script to
It was done with a purpose,
eft undone or unsaid that
solving the remaining third
Please remember it is not so
as the *idea*, the *plot*. If
the plot more clearly and
llowing Mr. Swan's method,
have the *stuff* the story will
e itself. If the editors and
uded upon technical layouts,
of the star photoplay au-
would fail miserably.

* * * *

ood's Statement.

M. Wiltermood, formerly
r a Western concern, sends
ent to THE MIRROR, and we
sh parts thereof, omitting
ons: "I respectfully sub-
ing facts. I quit the com-
ago, following ten months'
ario editor. My resignation
n six weeks before the time
In all the time I was with
had absolutely nothing to
rchase of scripts or the set-
my duty being to sort out
ripts. I never wrote any
ers about the purchase of
terms, for as soon as I laid
ed scripts they were taken
bosses of the concern. They
writers and offered them
5 and $10 for their manu-
a living to make, and it is
o do so even when writers
ay are not lambasting me
er committed. I am at a
out whether you could or
ything that might alleviate
some unjust assaults made
everal sources, but in any
ience is clear that I am not
been a Shylock to deem a
fficient pay for scripts." It
this department to be fair,
has undoubtedly been cen-
authors, real and near, who
offered $3 in payment for
We present his side of the
and right.

UPPY, of the Daltex Film
allas, Tex., will leave in the
a position with one of the
companies on the Coast.

REVIEWS OF FEATURE FILMS

"ON THE STROKE OF TWELVE"

Three-Part Edison Feature. Directed by John Collins. Written by Gertrude Lyon and Released March 12.

Irene Bromley ..... Gertrude McCoy
Her Aunt ..... Mrs. William Bechtel
Arthur Colby ..... Richard Tucker
Sidney Villon ..... Bigelow Cooper
Villon's Secretary ..... John Sturgeon
The Inventor ..... Duncan McRae
The Jeweler ..... William Bechtel

The subject is a leisurely developed crime case, a crime committed in a hazy light, and lastly, the trial in which the effective film means—visual evidence—is resorted to. Director Collins plays the high light on his direct theme, flashes occasionally to a minor motive, and in general displays great acumen in handling a many-sided story to bring out its strongest aspects. He shows the heiress receiving the unwelcome attentions of the lawyer concerning whom it is hinted that he victimizes his client. Her young suitor has the inside track. A penniless inventor who accuses the lawyer of his unjust poverty completes the principals, although it may be said in fairness to Mrs. Bechtel, who plays the part of the girl's aunt, that, judged from what she makes of the part it is quite equal to any of the major opportunities. Duncan McRae as the inventor gives that eccentric and anarchistic person life blood and individuality. Gertrude McCoy and Richard Tucker are a conventional young couple, while John Sturgeon as the clerk, another supposedly minor character, is welcomely in evidence.

The inventor penetrates the lawyer's sanctum and persists in his claims. The lawyer insists in his attentions, claiming the while that her extravagance has reduced her to poverty. Then one night the ardent youth overhears this conversation. The lawyer departs, while the favored man then reveals his presence to the girl. Before he leaves we see the hall clock strike twelve. Here we are introduced to a daring innovation, where light flashes are substituted for the midnight clang of the hall clock. And why not? It would seem a natural advance and might be applied in some form to telephone bells that ring, or to doors that respond to a knock.

The crime follows, a detective ascertains that the lawyer's watch, bullet-pierced, stopped at twelve, so that the girl's lover, found senseless beside the dead man, could not have committed the crime because of the intervening time, although of course he is arrested and tried. More than the usual attention is given to trial detail, not only in direction, but it is said that the jury from "On Trial," a current play of similar nature, was used in taking the scenes in the court room. The testimony of the witnesses, as in the play, is shown, increasing in importance and intensity until that of the girl's is reached. It was seen previously that she and the detective had obtained the confession of the inventor, who at once destroyed himself with his infernal machine; and this testimony, telling how the inventor shot the lawyer, how the lover entered and was felled by the insane inventor, who then escaped, clears the man on trial. It also solves the mystery so cleverly and consistently established and concerning which only a rash guess might have been made up to the time of the testimony. F.

"A TRAGEDY OF THE RAILS"

Two-Part Edison Drama from the *Short Stories* Magazine. Directed by John Collins. Released March 8.

Belle, telegraph operator ..... Gertrude McCoy
Bob, engineer ..... Augustus Phillips
Malone, section foreman ..... Carlton King

Reel 1 of this railroad tragedy concerns itself solely with a masked ball. Here the girl operator disports herself in her brother's overalls, and, taking a dare, enters the men's smoking room. Discovery of her identity infuriates her lover, the engineer, and she leaves, out of pique, with the section boss. At her home gate that grub villain insists, "One kiss, my pretty flower."

We find them back at work in the second reel, the girl at her brass keys, while the section boss has promptly smote the engineer, as he sat in the cab, on the head and started the engine backward. Then he is killed by a shot from his own pistol, and while the engine backs at full speed, express No. 10 plows forward around curves and through cuts under a forced draft head of billowy smoke. The call comes to the telegraph girl, who meets it by jumping from the flying hand car to the racing engine, although to do this puts the camera man on his mettle for the hazardous "take." The train and engine are then slowed down and all ends happily.

Gertrude McCoy makes a very active figure of the operator, while Augustus Phillips never outsteps the bounds that decorum places on a mechanic who shines in a social way. Carlton King's villain is the most natural presentation of the three. F.

"THE HIDDEN VOICE"

Eighth Episode in "The Exploits of Elaine." Released Feb. 15.

The action is not quite as exciting and the interest as well sustained in this episode as in those that have preceded it, practically all of the two reels being utilized in the exploitation of a new telephone that Craig Kennedy has invented, an instrument of wonderful delicacy and great carrying power. Furthermore, it does not seem as scientifically correct as the various properties used in previous episodes.

One telephone is placed in Kennedy's laboratory and the other in Elaine's home and both are connected with the regular telephone wires. It is indeed a mystery how the instruments could possibly work without the aid of the regular telephone central. Elaine accidentally discovers the papers for the possession of which the Clutching Hand murdered her father. She calls Kennedy on the telephone to apprise him of the fact, but the Clutching Hand receives the message. While Elaine is out shopping the Clutching Hand enters her home and endeavors to obtain the papers. Elaine suddenly enters, and Kennedy, working in his distant laboratory, hears the noise of the struggle which ensues. He calls loudly into the mouthpiece of the telephone, and the sound is so magnified that the household is aroused, Elaine is saved, and the Clutching Hand escapes.

Pearl White continues to please as Elaine, with Arnold Daly the usual capable Craig Kennedy. The art of the Whartons is evident in the staging. E.

"HER MARTYRDOM"

Three-Part Lubin Drama, Produced by Arthur Johnson. Written by Fred Jackson. Released Feb. 18.

Waverly Hamilton ..... Arthur Johnson
Lolly, his stenographer ..... Lottie Briscoe
Her Mother ..... Eleanor Blanchard
Jim Reynolds, the clerk ..... Howard Mitchell

With the theme of a marriage for mercenary reasons as contrasted with a love match, Arthur Johnson has concerned himself for three thousand feet. The offering contributes nothing new to our knowledge of the subject, going no deeper into the human problems that it touches than to refer to those that every producer knows have a certain appeal to a large class of men and women.

The stenographer is in love with the clerk, who, however, is obliged to leave because of a touch of tuberculosis. To furnish him with money the girl, secretly, consents to marry her employer. Thus he is sent West, while the girl forwards him money, and his gradual recovery is noted. The stress is laid, however, on the loveless match between the newlyweds, although after a time the girl tries her utmost to love the man, who is very fair to her. She, however, continues to write love letters to the man out West, thinking that his belief in her love will quicken his recovery. Now he returns East, and here comes the only "twist," when he, learning of her marriage and changed affections, though it was all done for his sake, demands a certain sum of money in return for the numerous love letters she has written him after her marriage. He agrees to steal her jewels the following night, and in the attempt is shot by her husband.

Lottie Briscoe works hard and well every moment she is before the camera, while Arthur Johnson is impressive as usual, with his quiet way of emphasizing his meaning. F.

"THE HOUND OF THE BASKERVILLES"

A Four-Part Pathe Adaptation of the Novel of the Same Name by Sir Arthur Conan Doyle.

The European producers of this picture have taken enormous liberties with the original story and it is hard to understand just why, for they have taken a story in which the interest was well sustained and made a screen adaption of very mediocre caliber.

Sir Henry Baskerville, the heir to the estate of his deceased uncle, is warned not to come to Baskerville on account of the depredations of a mysterious hound. He goes, however, only to discover that there is some basis for the superstition. He writes, engaging Sherlock Holmes to solve the mystery, but the letter box in which the missive has been placed is blown up by his agent, Stapleton, who then masquerades as the celebrated detective. Stapleton fastens a bomb to the gas jet which will blow up the castle when the gas is lighted, but it is discovered and destroyed by the real Sherlock Holmes, who has read of the activities of his imitator in a newspaper. Stapleton then endeavors to poison Sir Henry, but Holmes dramatically shoots the wineglass out of his hand. Holmes discovers and kills the hound and then discovers that Stapleton is none other than the disgraced cousin of Sir Henry, who is trying to obtain possession of the estate. E.

The Death Train (Kalem, March 6).—Once again does Helen Holmes send cold shivers running up and down the spinal column with one of her nerve-racking death-defying stunts. That may sound press-agenty, but it is the only way of describing the premonemal nerve of this charming little girl who does not seem to know the meaning of fear. Helen discovers some counterfeit bills and plates in a trunk that has been damaged in transit. She informs the authorities, and the detectives plan to trap the counterfeiters when they appear to claim the trunk. In the fight that follows two of the band escape, and are pursued by Helen and one of the detectives. Helen is captured by one of the counterfeiters, and after being securely bound is suspended in midair from the center span of a bridge, the rope being tied around the rail, so that when a train passes over it will be severed and Helen dashed to the rocks below. As soon as she is left alone she starts swinging back and forth, her momentum gradually increasing until when the train passes over and cuts the rope her momentum is great enough to permit her to make a flying leap and grasp an insulated electric light wire stretched between the two spans, and with the agility of a sailor work herself hand over hand to safety. It was a mighty dangerous stunt, and mighty well done. E.

KEYSTONE FILM COMPANY

Every one of these

MACK SENNETT KEYSTONE STARS—

MABLE NORMAND
FORD STERLING
ROSCOE ARBUCKLE
SYD CHAPLIN
CHARLIE MURRAY
CHESTER CONKLIN
MACK SWAIN
ED KENNEDY
HARRY McCOY
MINTA DURFEE
ALICE DAVENPORT
PHYLISS ALLEN

—are

KEYS

That open the pockets of the public

KESSEL & BAUMANN
Managers

MACK SENNETT FEATURES

ROBERT EDESON

WALTER EDWIN
DIRECTOR

Emmett Campbell Hall
PHOTOPLAYWRIGHT—Lubin Company
In preparation: "ROAD O' STRIFE" —a serial

BAN ON SCHOOL GRADUATES

ESSANAY FILM MANUFACTURING COMPANY

MOTION PICTURE EDITOR,
DRAMATIC MIRROR,
CHICAGO, ILL., Feb. 16, 1915.

DEAR SIR: It is with great pleasure that I read your editorial in the recent MIRROR on photoplay schools of acting. If we had a few more of these editorial diagnoses there would be fewer tears and disappointments among hundreds of unsuspecting photoplay enthusiasts. There may be a reliable photoplay school in this country, but if there is I do not know about it. I am certain Essanay will pay absolutely no attention to a diploma from a so-called photoplay school.

At the present time, Essanay in connection with the other big manufacturers of photoplays in this country, is besieged at all times with applications for positions. We turn away hundreds every week. As a matter of fact, we have the pick of best actors and actresses and under no circumstances would we think of going to any so-called photoplay school for talent. The sooner the public discovers that photoplay schools and alleged "professors" of photoplay acting are de trop with reliable manufacturers, the sooner a great deal of trouble will be avoided.

I can assure you that we are all in hearty accord with any movement to discourage these schools of photoplay acting.

With best wishes, I am

Sincerely yours,

HOMER A. BOUSHEY.

STUDIO GOSSIP

DIRECTOR RIDGELY is back again at the Edison studio from his several weeks' vacation in Florida. He is several pounds heavier and working with the energy of a White Hope. At present Director Ridgely is filming "Fate and the Pomegranate," a story by Mary Imlay Taylor.

SHANNON FIFE, of Lubin's scenario staff, looked over our Gay White Way on Saturday, paying a welcome visit to THE MIRROR boys.

EMMETT CAMPBELL HALL, the Lubin scenario writer, happened in at the Lubin studio this week with a kitful of new photoplays, and incidentally to look things over. Hall, unlike many of the other Lubin writers, does scarcely any writing at the studio. He lives in Glen Echo, Md., and spends practically all of his time there writing. Periodically he emerges from his retreat always accompanied by a number of new photoplays.

ARTHUR D. HOTALING, director of the Lubin Southern Company in Jacksonville, Fla., arrived in Philadelphia this week, and before returning will stage a comedy in the Philadelphia studio.

IN ONE OF the new Lubin plays made by Colonel Joseph Smiley a small pig was used. A few days afterward the members of Smiley's company attended a roast pig dinner. "A pleasant time was had by all;" at least everything moved serenely until some one present observed in loud, clear tones that Smiley was eating up all the comedy in his picture.

RALPH LEWIS, of the Griffith-Mutual Coast forces, was called East last week by the serious illness of his mother in Chicago.

A LINE RECEIVED from Will Sheerer. The Features Ideal lead reports himself in better health than ever and hip-hip-hurraying for California like a "native son."

PAUL SCARDON, the popular character artist of the Vitagraph Company, will leave for the South next week in company with Ralph Ince, Anita Stewart, and Earl Williams, to appear in the final scenes of "The Goddess."

CHARLES JUDELS has been engaged to play opposite Irene Fenwick in James Forbes's comedy, "The Commuters." This big film is being rapidly completed at the Kleine East Fourteenth Street studio under the direction of George Fitzmaurice.

THE STATIC CLUB of America, an association of Los Angeles cameramen, is now publishing a four-sheet weekly paper edited in a most attractive manner.

VIVIAN REED has recently joined the Selig Jungle Zoo studio as leading lady. Her face is new to movie fans, her most recent appearance being with Mrs. Leslie Carter in the screen adaptation of "The Heart of Maryland."

ESTELLE ALLEN, after an absence from the screen of more than a year, will return in the Vitagraph western story, "The Black Wallet," soon to be released. Miss Allen, a rider of no mean ability, as will be seen in this picture, will play opposite her husband, Alfred Vosburgh, leading man of the Western Vitagraph Company.

NEW AMERICAN COMPANY

President Hutchinson Organizes New Company for Feature Productions

Under the personal supervision of President E. S. Hutchinson of the American Film Manufacturing Company, the organizing of the second feature company is rapidly nearing completion. This new company will be under the direction of Mr. Thos. Ricketts and composed of stars selected from the ranks of well known stage and photoplay artists.

Harold Lockwood, whose success on the screen with the Famous Players productions is known to thousands of picture lovers and Miss Elsie Jane Wilson, who played the title role in "Everywoman" and other dramatic triumphs, will be assigned to leading parts. Irving Cummings, at present with the Beauty Company, will be transferred to the feature company and cast in juvenile and character parts. The heavy leads will be acted by Hal Clements and William Ephe, and Lucy Payton will appear in other leads.

The first production to be staged by this feature company will be Harold McGrath's "Lure of the Mask," published by Bobbs-Merill Co., affords an exceptional opportunity for these well known artists to display their talent.

HOW LONG SHOULD THE FILM BE?

(*Continued from page 22.*)

passed away. Films of 'feature' length were much like the proverbial drug on the market. This was succeeded by a return to the previous demand and liking for the shorter films. Will our experience continue to be parallel with Europe as it has, for the most part, been in the past?

"It takes an exceedingly interesting story or a very spectacular production to hold on the screen for one and a half to three hours, and how many of these are there? Personally, I have never seen a film over 4,000 feet long by which I was not bored to a greater or less degree—I make no exceptions. Without spoken word, it is difficult to see how, except in the rarest cases, interest can be held so long. The moment the eye has received the impression to be conveyed, the situation is, or ought to be, over—so far as the screen is concerned. This being so, does it not follow that a stage play lasting three hours ought to be told in half to three-quarters of an hour in film? 'In Spite of All,' which Mrs. FISKE won such success in on the stage, was a four-act play. EDISON has put it on in three reels and, of course, this includes much that was only talked about in the stage play but necessarily must be shown on the screen.

"Prediction is dangerous work, but I believe that the single reel will, so far from becoming less important from now on, become more and more important. About six months ago, one of the men most prominent in the film manufacturing business predicted the ultimate end of the 'feature' length of film in an article entitled 'The Doom of Long Features.' Yet to-day he is one of the leading spirits in exploiting those long features. Is his attitude not suggestive that the business is in need of a strong leader who, without waiting for concerted effort, would strike out for the shorter length of films upon which the motion pictures made their phenomenal growth? This, too, touches close to the question of whether, in going into the long features, the motion picture is not trying to take in length of plays that, on the speaking stage, depend for their life and interest on the voice and spoken dialogue; that an error is being made, fatal to healthy and permanent growth, in not recognising the limitations of the screen as compared with that of the stage, wonderful as has been the development of screen dramatic picturisation and characterisation? But that is a long story."

"The incident briefly led up to dramatically handled and then over—fifteen to twenty minutes of well-held interest—after all, with its rapidity of movement, is not that the very basis of film? With a more involved plot, this same interest can be held for two or three reels, but I personally believe that the story must be extraordinary to hold beyond that.

"I have not spoken of comedies. They should, in my opinion, be more briefly told than drama. While there has been a disposition lately to exploit comedies, two reels or more long, I do not believe that it will last."

THE ENDING THAT WON THE PRIZE

(*Continued from page 23.*)

opens her eyes, sees Lady Sylvia, shrinks from her. Lady Sylvia turns away. Nana calls to her. Lady Sylvia looks at Nana, cries out:

CUT-IN: "HE IS INNOCENT."

Nana tells Lady Sylvia of the deception about the child. Lady Sylvia horrified at the revelation. Nana begs forgiveness. Maid enters, tells Lady Sylvia about the package, thus interrupting. Maid goes out. Lady Sylvia comes to table, picks up package, opens it, finds the stolen portrait of herself. Sealed envelope inclosed. Nana is cryin" hiding her face in the pillows. Lady Sylvia lays portrait on the table, tears open the envelope, takes letter from it, reads:

Insert page of letter (2d): "*And to you I give the right to destroy my greatest work, because I broke my pledge to you.*

"KENNETH."

Lady Sylvia expresses great surprise, then great joy. She hugs the letter close to her heart, then she runs to the bed, gathers Nana into her arms and impulsively kisses her. Rings for the maid. Maid enters. Lady Sylvia orders her to get her hat. Maid does so, helps Lady Sylvia with wraps. Lady Sylvia tells maid to care for Nana. She takes the portrait, hurriedly goes out.

40.

Scene.—A room in the Royal Academy. Garrett is walking back and forth in deep thought. An attendant enters, announces Lady Sylvia. He goes out. Lady Sylvia enters. She tells Garrett about the portrait—gives it to him. Garrett is overjoyed. He calls to the attendant, who enters. Garrett instructs attendant to bring the frame so that the picture may be restored to it.

41.

CLOSE-UP OF PORTRAIT RESTORED TO FRAME, HANGING ON THE WALL.

42.

SUB-TITLE: "AN HOUR LATER."

Scene.—Studio of Kenneth Turner. Turner, standing, looking out of window, Garrett enters. Turner hears him and slowly turns, faces him. Garrett shakes his head and smiles lovingly at Turner. Turner comes to table. Garrett comes to Turner, puts his hands on Turner's shoulders, says:

CUT-IN: "THE PORTRAIT HAS BEEN RETURNED."

Turner looks at Garrett, amazed. Garrett says: "LADY SYLVIA."

Turner is overcome with surprise, then he slowly realizes that it was because Lady Sylvia loved him that she returned the portrait to the Academy for exhibition. He sits down. Garrett pats him on the back, then goes out, closing the door softly.

43.

Scene.—Just outside (in hallway) of door leading to studio.

Lady Sylvia stands at door. Garrett comes out of door. Motions for her to enter. Garrett leaves scene.

44.

Scene.—Studio of Kenneth Turner. Turner sits dreaming. Lady Sylvia enters and softly closes the door. Turner does not hear her. She slowly comes to him. He turns, sees her. She smiles and says: "KENNETH, I HAVE COME TO YOU." He rises, looks at her for an instant as though he cannot believe it, then he holds out his arms and she goes to him.

END.

START WORK ON "THE CLIMBERS"

Barry O'Neil has begun the filming of Clyde Fitch's powerful society drama, "The Climbers." The scenario for this was made by Clay Greene. Miss Gladys Hanson has been engaged especially for this production, and she will be supported by a strong cast, which includes George Soule Spencer, Jack Standing, Charles Brandt, Ruth Bryan, Rosetta Brice, Peter Lang, and Ferdinand Tidmarsh.

STARS

NOW

Available for Picture Productions

ALSO

LEADING PLAYERS

SIT AT YOUR DESK AND TELEPHONE

Phone 1773 Bryant

5 Trunk Lines offer you instant service and connect you with a staff of experts who keep daily in touch with thousands of players

PACKARD THEATRICAL EXCHANGE

Established 1894

Suite 504-5-6 1416 BROADWAY, N. Y.

THE KINEMATOGRAPH AND LANTERN WEEKLY

The Original and Leading Journal of the Trade

240 pages Specimen Free 13,000 copies weekly

Tottenham Street, Tottenham Court Road, London, W

BE A KINEO KOLUMBUS and DISCOVER LAS VEGAS

THE IDEAL MOTION PICTURE POINT

Query, COMMERCIAL CLUB, LAS VEGAS, N. M.
Main Line, A. T. & S. F.

IT'LL MAKE YOU FAMOUS AND US TOO— LET'S GET TOGETHER

COUPON BOOKS

—FOR—

MOVIES

5's and 10's

Samples and Prices on Request

Weldon, Williams & Lick

Fort Smith, Ark.

REVIEWS OF FEATURE FILMS

"TWICE RESCUED"

Two-Part Vitagraph Feature, Produced by Theodore Marston. Written by Constance Bromley. Released Feb. 20.

Horston, a farmer ..... Frank Currier
Godfrey, elder son ..... George Cooper
Stephan, younger son ..... James Morrison
Their Mother ..... Mary Maurice
Nana, the adopted daughter ..... Dorothy Kelly
Elsie, the model ..... Mary Anderson
Dr. Wells ..... J. Herbert Frank

Had the two rescues been carried out, actually, instead of merely suggesting them, this picture would have been seen on the Star Feature programme ere this. As it is, the offering consists in a love story which hangs fire for the greater part of the two thousand feet, picturing the ups and downs of the participants until a "break" may be made for the closing embrace. The first scene rushes the characters into the story as the girl is shipwrecked and brought to the farmer's house. Her mother, also rescued, dies and she is adopted by the family. Rivalry between the two brothers immediately springs up. It is the "Old Homestead" atmosphere. The younger leaves to continue his painting in the city. He succeeds. The girl, not knowing that the older brother is hiding her letters, goes to the city. She arrives as one of his models has fainted. Suspicion, of course, and heart-ache on both sides. Then the artist takes a taxi ride, aimlessly, and arrives at the middle of the bridge as the despondent girl is about to jump off. The ending is obvious.

It might be as well to point out that we distinctly saw the girl's mother breathing after her demise was supposed to have occurred. Another very poor piece of picturing was the attempted suicide on one of the big Manhattan bridges. The trolley was stopped in mid-bridge that the girl might alight (which no sane conductor would allow), and while the heart-broken girl wandered to the railing, a trolley inspector assisted by several motormen and an interested crowd held back the traffic. One more point: While it would hardly be fair to expect deep geologic knowledge on the part of directors, as well as their many other requisites, it is hardly asking too much to expect a more careful blending of farmhouse soil and vegetation with the fact that the seashore was apparently but a few hundred feet from the sands. F.

The Curse of the Desert (Bison, Feb. 27).—The assurance that "they just eat this stuff up in the country" may be accepted with certain qualifications on varying appetites, and the assumption that some of this film pabula would cause an acute case of indigestion. The plot is laid in India. Grace Cunard is the author, Francis Ford directed. They also played the leads. The plot in its entirety consists in the fact that a British garrison set out to subdue an uprising of natives, that the natives slip into the weakened garrison and abduct the colonel's daughter. Ford, the lover, manages to get in the palace of the rajah, of whatever his rank, free the girl from the very ominous attentions of the potentate and then signal to the troops waiting to attack. That a British victory is inevitable may be presumed. Such a picture, of course, requires skillful handling of mobs; it may include some very good sets of Indian towns that give the Zoo animals a chance for a little exercise; and it may, moreover, show a harem. But melodrama with nothing new to offer has a hard row to hoe. F.

The Rider of Silhouette (Rex, March 21).—The locale of this two-part drama is evidently somewhere in the north, where the Winter scenery is very beautiful. Had a writer of known ability taken the plot and situations used in this picture he undoubtedly could have made a strong story out of it with the aid of the written word; but when the action alone is used, as it necessarily must be in a picture, the result is just the opposite. An officer of the law is ordered to capture a bandit who has robbed the overland mail sled, and in a gun fight with the desperado the sheriff is wounded. The sheriff's baby daughter is lost in the woods, and is found and returned home by the bandit, neither realizing the identity of the other. The wounded sheriff is brought into the general store by the mail carrier, and word is sent to the sheriff's wife. While hurrying to him through the woods she slips and sprains her ankle. She is discovered by the bandit, who learns of her identity. He carries her into the store, however, and is captured by the sheriff's deputies, but, on the earnest plea of the wife, is allowed to go free. E.

An Amateur Prodigal (Essanay, Feb. 19).—The point of the play is that two men, one an ex-convict, the other a wealthy bachelor, bear the same name. It is quite possible to overlook this important fact in the confusion of a quick beginning. As to spacing, it is necessary to cavil again at the fact that all of reel one goes to picturing the vicissitudes of the convict, his discharge, his drinking, and his attempt to rob the apartment of the wealthy bachelor. The bachelor catches him and kicks him out. The intruder drops a letter from his sister begging him to come home to his dying mother, who has gone quite blind. Chance is accountable for the fact that years have elapsed since the brother was home, so that the sister will also not recognize him. A telegram comes to the bachelor, and he decides to go in place of the brother, quite in the spirit of an adventure. After his arrival the mother dies, the brother arrives; but is sent away by the substitute prodigal, and after the man departs with the girl, brother and sister as the whole village thinks, but soon one suspects to become man and wife. The leading role comes quite naturally to Joseph Byron Totten, who plays the rich bachelor. Lester Cuneo is the transgressor in acceptable vein; while the sweet sincerity of Ruth Stonehouse was once more evident in lack of other emotions that she might be called on to express. The play is a *Short Stories* adaptation. F.

The Recoil (Big U, March 4).—The main idea of this story is quite too trivial to carry a two-part drama; and, although the technical details of the picture are very well done, one is forced to the conclusion when it is finished that a lot of time and effort and brains have been expended to exploit a very small idea. The theme deals with a district attorney out to make a record against the gambling evil, until it is suddenly brought home to him that his daughter, with her fashionable bridge-whist parties, is just as much of a gambler as the offenders in lesser walks of life that he has so persistently prosecuted and persecuted. Edna Maison and Raymond Gallagher did some effective work, while Beatrice Van made a very beautiful and attractive member of society's younger set. The settings were good and the picture was well staged, especially the boxing scenes, with which it opened. The producer was Burton King. E.

GRIFFITH SIGNS STARS

(*Continued from page 26*)

Murdock MacQuarrie is directing Mr. Giblyn's former company and Agnes Vernon. W. T. McCulley has been given an executive position at Universal City, where the entire studio will be housed very shortly, after numerous delays. Great preparations are being made for the official opening, March 15.

Kathlyn Williams writes from that far-off Panama Canal that Colin Campbell's company, doing the "Ne'er Do Well," is dwelling in a country of inspiration with nature's delights upon every side. Miss Helen Castle, a member of this Selig feature company, has returned to this country, her health having failed. She is improving at New Orleans.

The name of Frank E. Woods is shown upon the curtain with the presentation of "The Clansman," in recognition of the masterly work of "Spectator" in connection with the massive script and intricate work of assembling in the cutting room. None but film people can realise the importance of Mr. Woods's work in such a titanic task.

Reina Valdez, after illness, again is at work with the Fiction Company.

Director Otis Turner has words of praise for Anna Little and her work in the "Black Box" series.

Tom Mix, director of the Selig Western company, has completed a three-reel thriller. In this picture Tom raced his horse to the edge of a cliff and himself leaped off into (?) a lake. He missed the water by several feet, alighting on his head. He said it made him "dizzy."

Although George Periolat played the Russian, Frenchman, Bulgarian, and German in the "O'Rourke" series, he still refuses to fight with himself. Some self-control!

Henry Walthall has concluded his appearance in "Beulah," the first Balboa feature in which this star has appeared. The production will be released in six reels. It was directed by Bert Bracken, who has severed connections with the studio.

For the first time in the history of motion pictures in Los Angeles, a civic body has begun to give those great interests official recognition and aid. Although motion pictures have put great sums of money in circulation here for almost ten years, and the film colony now is the greatest in the world, even the Chamber of Commerce has no motion picture committee or has done more for the giant industry than to have its president, the present year only, write an article of praise concerning the business. But the Merchants' and Manufacturers' Association has put itself on record in favor of safeguarding the industry and has called for fair play, both in a business and censorship way. If this sort of thing continues, the film business, which expends $15,000,000 annually here and employs 15,000 people, will not have to battle every foot of the ground securing sites, building large studios and getting feature pictures into the theaters by the law process, as against warring councilmen. In going on record as favoring protection of the film industry, the Merchants' and Manufacturers' Association has instructed Secretary F. J. Zeehandelaar to make an exhaustive research for statistics. W. E. WING.

MUTUAL FILMS

Hearts and Planets (Keystone, Feb. 20).—Just give the Keystoners new characters to portray and a new location in which to work, and they will find new means of getting your approval. Here they are astronomers, and after the father-astronomer has thwarted the elopement of his daughter, seen through the telescope, the young couple decide to get even. They paint a piece of canvas to resemble the sky, and with the astonished telescope riveted to this spot proceed to mimic a whole stream of comets with some roman candles and pinwheels. When the learned mathematicians "get wise" the atmosphere is charged with more fireworks and a handy hose. F.

The Constable's Daughter (Beauty, Feb. 17).—Light drama verging on high-class comedy would characterize this one-reel Beauty product. Joseph Harris, Fred Gamble, Virginia Kirtley, Gladys Kingsbury, and Webster Campbell are the cast. It deals with the case of a chicken-stealing tramp, whom the daughter of the constable locks up, unassisted. She also starts a young fisherman, trespassing from the city, for the same destination, but changes her mind rather quickly. Her father, recovered from his illness, takes a dislike to the youth, so that the girl releases the tramp. The latter engages in a fight with the constable, and is winning, when the youth comes to the rescue, and thus wins the "old man's" consent. As the chicken thief, Joseph Harris is amiable and likable. The other principals played to their usual smart and rapid pace. The photography is excellent. F.

A Lucky Leap (Keystone, Feb. 22).—In parts this picture is fully up to the sensational imagination, daring action, and laughter producing of the best of this brand of release. At points, however, it drags somewhat. Moreover, it changes aspect several times during the reel, which makes it hard to readjust one's imagination in time to respond to a new atmosphere. It starts in a grocery store, and after the effects of a barrel of high-pressure vinegar and the possibilities of a crate of eggs have been exhausted, the story pursues two robbers who have carried off the store safe. Spectacular leaps over the tall cliff, and a lucky land in the midst of the marauders give rise to the title. F.

EXTRA!!! EXTRA!!! EXTRA!!!

Exhibitors Attention!

Another Nonpareil Feature Film Corporation Success Just Released

ALICE IN WONDERLAND

featuring The Charming Little Photoplayer

VIOLA SAVOY

IN 6 REELS

Moving Picture World—"Delightfully presented—will please all who have the good fortune to see it."
Dramatic Mirror—"Elegantly staged and photographed—Viola Savoy delightful in film version of Alice in Wonderland."
N.Y. Morning Telegraph—"Every exhibitor should book Alice in Wonderland. The Nonpareil Feature Film Corp. is to be congratulated."
The Billboard—"Will please the grown-ups as well as the children—Delightfully handled."
Variety—"Viola Savoy a hit as Alice in this charming picture."

The Line Up at Police Headquarters

featuring

George S. Dougherty—Commissioner of Police of the City of New York.

6 REELS

6000 feet of punches—thrilling, interesting and instructive.

HAPPY HOOLIGAN—featuring Billy Ritchie as "Happy."

Two reels of laughing—sidesplitting comedy.

Capacity houses everywhere—These are features your patrons will thank you for exhibiting.

ARRANGE FOR BOOKINGS AT ONCE

Nonpareil Feature Film Corporation

William J. Counihan, Pres. and Gen. Mgr.

1482 BROADWAY NEW YORK

CRANE WILBUR

LUBIN COMPANY

MARSHAL NEILAN

With the

FAMOUS PLAYERS FILM COMPANY

213-229 West 26th St., N. Y. C.

Future Release

"THE COUNTRY BOY," Jesse L. Lasky Co.

WILLIAM GARWOOD

Universal Films Imp Brand

C. JAY WILLIAMS

COMEDY DIRECTOR

With THE VITAGRAPH CO. OF AMERICA

DONALD I. BUCHANAN

Feature Writer

The Vitagraph Co. of America

Released—"413" | Coming—The Juggernaut—Pawns of Mars

SALLY CRUTE

LEADS EDISON

In "THE VOICE OF CONSCIENCE"

REVIEWS OF FEATURE FILMS

"THE COUNTRY BOY"

Four-Part Lasky Comedy-Romance. Released Feb. 18. Directed by Fred A. Thomson. Adapted from Edgar Selwyn's Play.

Tom Wilson ..... Marshal Neilan
Jane Belknap ..... Florence Dagmar
Mrs. Wilson ..... Loyola O'Connor
Amy ..... Dorothy Green
Judge Belknap ..... Ernest Joy
Meckle ..... H. B. Carpenter
Weinstein ..... Edward Lewis

Even in its stage form, "The Country Boy" was a comparatively simple play, and the demands of the screen, of course, have tended to simplify it, if that were possible, still further. For Lasky, between its big productions of an expensive nature, releases simple romances and comedies, such as this, for which there is a big demand among audiences of every class.

Its simplicity is accentuated by the fact that its form has been copied innumerable times since the story first became known in 1910. A country lad of unformed character but boundless ambitions goes to the city, inspired by the love of the girl at home. His leave-taking, the grief of his mother and his farewell to the girl occupy a whole reel. Later it is the story of the boy who does not succeed, and after many hardships returns to the girl who is waiting for him. The great essential which all audiences demand in this connection is an inspiring pair of leads, and they have them here in Marshal Neilan, particularly, and Florence Dagmar. The picture is most reminiscent of "Young Romance" in this respect. Its universal appeal in each case is based on the adage about the world loving a lover. It is the subject of most of the films of today, but they have not all a Marshal Neilan to give the youthful male person beauty and appeal.

As in the play, the distinctive scenes were in the cheap boarding house to which the penniless lad is forced. The people we are most interested in are a flirting chorus girl, a hack newspaper man and a ticket speculator. The chorus girl leads the youth on and causes his undoing when the girl from the country, on a visit, sees him in her rather suspicious looking company. The newspaper man, his one real friend, prevents his committing suicide, the turning point of the play, by the way, and later the three men, with money that the speculator won at roulette, return to the youth's home town and start a newspaper. That he meets the girl and is forgiven is the strongest kind of a foregone conclusion.

Amy, the chorus girl, is Dorothy Green, who plays the part of the coquette, almost the seducer, of the lad of pure ideals. Miss Green's work was of the highest standard. Loyola O'Connor was the grieving mother, while about the best character work was that of H. B. Carpenter as the newspaper man. F.

"THE DECISION"

American Film Company Drama in Two Parts. Released Feb. 22.

Ida Price ..... Winifred Greenwood
Polly, her older sister ..... Josephine Ditt
Judge Clark, attorney ..... John Steppling
Robert Graham, his new junior ..... Ed. Coxen
Cousin Charles ..... George Field

The Kentucky colonel, whom whisky inspires, is replaced here by a lawyer of similar caliber, taken by John Steppling, who lends the legal gentleman humor, pathos and power. It is the pivotal character, and the play as well revolves about his office. For the rest, it is a story of love and legal affairs mixed, interpreted by a competent cast.

The two sisters have about decided to take the case of the appropriated inheritance out of their lawyer's hands before he can appeal the case to the higher court. The younger sister starts on her mission and in the office meets the young assistant whom the lawyer has just taken in to teach law. She changes her mind, attracted by the youth, and the case goes to the higher court. The other heir, who has confiscated the money, despairs of ever winning. On the day of the trial this heir induces the lawyer to accompany him in his auto to a distant tavern, and tries to submerge him by frequent applications of whisky. The heir is left nodding over the table, while the lawyer arrives on time and easily wins the case. Then he makes out a bill for $3,000, for, as he hastens to explain, both he and his young assistant wish to get married, and the two sisters deciding that it will all remain in the family, agree. F.

"THE HARD ROAD"

Three-Part Victor Universal Drama for Release Feb. 22.

The Man ..... Harry C. Myers
His Stenographer ..... Rosemary Theby
Her Sister ..... Ruth Fielding

Others have called this same subject the "straight," "long," "inflexible" and other varieties of roads, the road being synonymous with life, and the traveler being almost always a young girl. So here, Rosemary Theby is the stenographer in question whose transgression of social conventions is the why and wherefore of the offering. Of course, some people do not willingly sanction these triangles based on the disregard of these general conventions and may not approve of the play for this reason, but it is the only reason on which their disapproval could possibly be based, for the subject is staged, for what it is, up to the full possibilities of the director's art.

The stenographer is persuaded by her very ardent employer to give up hard work. This is attested to by the grief of the younger sister and the mother when the girl fails to come home one night. She is seen in all splendor as the mistress of the apparently rich employer. As such things go, after a year he tires of her, and vainly trying to have her fall in love with a friend, he openly announces his engagement to a socially select young miss. It is at this point that she leaves him. Honest employment seems to be impossible with the past, in the form of various people she has met, continually cropping up. Finally one Christmas Eve, penniless and dispirited, she meets her younger sister, who is happily married, doing her Christmas tree shopping. Her husband, however, immediately objects to the presence of the girl in his house, and out she goes. On the steps of the almshouse to which she turns she finds another outcast, her former employer and later lover, and the presumption is that they will comply with legal practise in the matter of a speedy marriage.

As the girl, Rosemary Theby is appealing and lighthearted, and only in moments of lachrymose abandon was her acting in any manner at fault. Harry Myers, Brinsley Shaw, and Ruth Fielding all did excellent work. F.

Barriers Swept Aside (Kalem, March 1).—If this story of marital incompatability had been condensed into one reel instead of two it would have been stronger, more pleasing and less lonesome. As it was, it cannot be classed as any more than a fair picture with some good photography and good settings. A young husband finds married life not as roseate as he had dreamed, and gives most of his time to his sporty friends, with the result that the divorce court gives him his much longed-for freedom. With usual human contrariness, however, he finds that the freedom was not all that he desired. His former wife obtains employment as a stenographer, and is made the recipient of unwelcome attentions from her employer. The young husband seeks a reconciliation with his former wife, and is unsuccessful at first, but finally discovers that she still loves him and they are remarried. F.

The Avenging Dentist (L. K. O., Feb. 23).—Unfortunately for Billie Rhodes, the present two-reeler, shows no sign of inventive genius of any kind, and its length only accentuates a fact that becomes quite marked enough in the first reel. Having flirted with the wife of the fat man, the dentist goes to his office where he is seen, variously, in the act of performing his molar duties. Then the fat man arrives to have his teeth attended to, and this is the dentist's chance for revenge. Indoors proving inadequate, an auto chase ensues, in which the feature is a drop down the manhole by several of the favored principals. F.

The Glory of Clementina (Edison, Feb. 12).—Adapted from the novel of the same name by William J. Locke. To the lovers of Locke's charming heroine, and the delightfully whimsical Quixtus, the dramatization of the story leaves something to be desired. It is difficult to put whimsical wit on the screen, and when an attempt is made to dramatize a novel which has wit as its chief characteristic. The story deals with a philanthropic millionaire turned cynic by his sudden discovery of evil and injustice in the world and of his final rehabilitation through first the love of a little child, and second through the love of a woman. Miriam Nesbit made a good Clementina, and the other members of the cast were capable. The photography and settings were good. Staged under the direction of Ashley Miller. F.

Dwellers in Glass Houses (Biograph, Feb. 16).—The substance of this two-reel film is to bear out the uncompleted moral suggested in the caption That it will do this is quite clear, as that this bit of clever wording lends the whole of the play, after the motive is established, the air of a foregone conclusion. This is all the more deplorable, for it is a very well-handled story, much of whose strength depends upon keeping the answer secret until the last. The first reel establishes a district attorney who is about to indict a grafting lieutenant, the political boss, and his wife, and the boss's hireling. The latter learns from the prosecutor's chauffeur that his master and a woman were in the same house the night that Lawyer Bennet was mysteriously killed. The boss summons the district attorney to him, and reads the chauffeur's testimony. The curtain's part and the boss's wife enters. The hireling and chauffeur are dismissed, and the wife confesses that she was the woman with the district attorney the night he was in the house. This opens the second reel in which the wife describes her prior love affair with the murdered man, and her visit to the lawyer who was threatening to reveal her former relation to him. Of course, the boss is glad enough to drop the investigation of the charge against the man who befriended his wife, but the hireling seems unable to penetrate such a proceeding. Louise Vance has many difficult moments since her story takes her back to her girlhood love affair, and she must also show the effect that time and maturity has wrought. F.

INDEPENDENT FILMS

A Nature Beauty Spot (Pathe).—Crimea is the location selected for a series of pretty colored scenes taken with care in this very beautiful locality. It is linked to Colonel Heeza Liar in the Haunted Castle—Second Night. F.

"Woof! Woof!" (Pathe).—About a year ago, Donald Mackenzie produced "The Great American Dishwashing Machine," a humorous farce, and now as a sort of sequel, he has invented the Great American Sausage Machine and called his product "Woof! Woof!" Rags and Reggy, two bobbies, help themselves to a great quantity of sausages in a butcher's shop and then hit upon the idea of pretending to manufacture them. The machine is constructed and Rags, operating from the inside, shoves out the sausages. But unfortunately he is inside of the wooden case when it is securely nailed. There is no escaping from the fire started by his pipe dropped in the waste paper. He gets out of the building, runs down the road and plunges into a river with the burning machine still on his shoulders. A fair farce bringing occasional laughs. D.

Pathe News (Jan. 27).—In addition to a number of interesting scenes from several theaters of war in Europe, this issue presents a varied assortment of local news events. They include meetings of the baseball magnates, the organization of a Boy Scouts brigade among the Carlisle Indians, the launching of a submarine at Quincy, the new U. S. Custom House in Boston and Harry K. Thaw leaving Manchester, N. H. D.

Pathe News No. 7 (Jan. 28).—Views of the cruiser *San Diego*, taken before her recent explosion; the hardened 30th Infantry, U. S. A., reviewed after parading through New York; various types of aeros tried out by the government; a new torpedo destroyer launched and named "Cushing," after the famous general; a California polo championship; a widow from India, aged thirteen; scenes of the shooting of strikers near Roosevelt, N. J.; a victim of the German air raid over England; the army representatives of the various nations at the French field headquarters; and the Imperial Lifeguards reviewed by the Czar. Much prominence is given local news, and the picture is the usual timely and absorbing series of news views. F.

SELIG

Noah's Ark—
and The Animal Book—

WHEN YOU WERE ABOU[T] KNEE HIGH TO A GRASSHOPPER, Do[] you remember HOW TICKLED you were to find a [N]oah's Ark when you hopped out of bed on Christ[]as morning? Sure, you do! Noah was the first [t]o take an interest in animals, and since the flood, e[v]erybody has followed his example. The Selig com[p]lete Zoo is at your disposal. The beasts of the fi[e]ld and the fowls of the air disport for your pleasure a[n]d profit. DEMAND SELIG JUNGLE-ZOO WILD ANI[M]AL PICTURES. For heaven's sake, get wise!

—THE ANIMAL PICTURE for the Week of [M]arch 8th Is a JUNGLE-ZOO WILD A[N]IMAL COMEDY—
COME 'ROUND AN' TAKE Y'R ELEPHA[N]T AWAY
Released Saturday, March 13th One Reel

THE EAGLE AND THE SPARROW
Released Wednesday, March 10th
One reel. A story of a reformation. Outside the beaten paths.

AND THE[N] IT HAPPENED
Released [F]riday, March 12th
A one reel [c]omedy, guaranteed to incite chuckles, [g]iggles and laughs.

THE LADY OF THE C[Y]CLAMEN
A two-reel Selig Drama, released Monday, March 8th. It [i]s an appalling story of the ways of the Infinite. Stella Razeto, Guy Oliver, Lamar [J]ohnstone and others are featured. A gripping plot [w]ith an unusual climax.

THE STAGE COACH DRIVER AND THE GI[R]L, featuring Tom Mix in daring exploits, is a one-reel Selig Western Drama, released T[u]esday, March 9th.

Book the Hearst-Selig Ne[w]s Pictorial
HEARST-SELIG NEWS PICTORIAL NO. 10, released [M]onday, March 8th, presents latest scenes from European battlefields and other events of e[d]ucational value.
HEARST-SELIG NEWS PICTORIAL No. 28, release[d] Thursday, March 11th, follows the journey of Grace Darling who visits strange places [a]nd peoples.

Grace Darling's Personality Means Cash for the Wise Exhibitor!

THE SELIG POLYSCOPE CO.
Executive Offices: 20 East Randolph St[.] Chicago, Ill.

"The Dependable Service"

ALF HELTON
Engaged for the Sweet Lave Shop Program

HELEN MARR KECK
Engaged for the Next Sweet Lave Shop Program

HELEN LYON MERRIAM
Engaged for the Next Sweet Lave Shop Program

AMY DENNIS
ENGAGED FOR THE Sweet Lave Shop Program

JACQUES MONTERAN
General Photographic Artist Sweet Lave Shop Program

VIVIA OGDEN
Engaged for the Sweet Lave Shop Program

RUTH COLGATE MEEKER
Engaged for the Sweet Lave Shop Program

PERCY [H]ELTON ★ "THE WASP"
The Fairy and The Wall Sweet Lave Shop Program

GEO[R]GE IRVING
General Producing Director Sweet Lave Shop Program

RA[L]PH DEAN
Technical Director Sweet Lave Shop Program

"JACK" WILL S[H]ERRILL
Assistant Stage Director Sweet Lave Shop Program

EDWARD [A]RNOLD MEYSENBURG
Acting Treasurer of the Sweet Lave Shop Program

SWEETY Will Archie
THE WASP Percy Haton
THE FAIRY Mary Miles Minter
Sweet Lave Shop Program

Hours Sweet Lave Shop 11 A.M. to 1 P.M.
Eighteen Ea[st] Forty-first St., Thirteenth Floor

A HEAD
A CURL
A SMILE

ELSIE MACLEOD
LEADS VICTOR

REVIEWS OF LICENSED FILMS

His Soul Mate (Lubin, Feb. 9).—In a light mood George Terwilliger wrote this one-reeler, which Joseph Kaufman produced and acted in the lead with Ethel Clayton. It opens with a young business man undecided between his stenographer and Dolly and Polly. In a dream he imagines himself married to Dolly, who dies on her wedding day. His wedded life with Polly lasts two years. Then she also dies. From here on the offering picks up in interest, as well as in difficulties, for the producer, for he is forced to actually vision himself transported, a soul, to the Pearly Gates, where he meets both his former wives. Each tells him, "You were only my husband—this (her companion) is my soul mate." In a corner he finds his own soul mate—the stenographer—so that when the nap is over he knows which one to select. F.

The Odd Slipper (Selig, Feb. 10).—A slipper tossed from a window falling at the feet of the passing doctor first draws attention to the plight of the young woman in the room overhead, and he waits long enough to see her found and carried away in an auto. Here his knight errant instincts might have ended had he not lived next door to where the girl was taken, and been called to treat her for a sudden indisposition. A clever bit of business takes place when she whispers to him through the stethoscope with which he examines her, as a result of which he inspects the odd slipper and learns that her aunt and uncle are detaining her to get a sum of money she has in the bank. Will M. Ritchie is the author. F.

Breaking In (Vitagraph, Feb. 10).—A sense of good measure, even of surfeit lends this very full one-reeler the aspect of some one telling a story against time. Its scenes are chapters in a whole novel. It speeds along, and makes itself entirely clear, but perhaps it is not the sort of subject that deserves this high power picturization. Elaine Sterne is the author. Wilfrid North the producer. Darwin Karr, Ned Finley, Rose Tapley, Lillian Walker, Harry Northrup, and others are in the cast. Briefly, a self-made Westerner takes his wife and daughter to New York, but his attempt to enter in a social way meets with a "cold shoulder" from the same men who are glad enough to associate with him in a business way. This coterie conveniently allow themselves to be rather simply beaten in the stock market, and when they try to appease the newly-come family by their attentions they are spurned in turn. So, having broken in, they back out, and the daughter returns to her prairie lover. F.

Their Divorce Fund (Biograph, Feb. 12).—A comedy-drama with a preposterous situation featuring Jack Mulhall and Irene Howley, neither of whom were very good. A young married woman desires a divorce because her husband wants to engage a cook, but the husband cannot afford the necessary financial expenses. They live separately in the same house, gradually putting money in the strong box to provide for the divorce. When nearly enough money has been saved, the wife decides that she is not so keen for the much wished for divorce and decides to hide the money. She is discovered by the husband, who then learns that she still loves him and all ends happily. E.

An Obstinate Sheriff (Lubin, Feb. 12).—A typical Western drama written and produced by J. B. O'Brien, and fairly well acted by Velva Whitman and Raymond Gallagher. The sheriff refuses to permit his daughter to marry the cow puncher, whom she loves, but to rescue her from a Mexican bandit, who has abducted her. Even then the sheriff refuses, but at last yields at the point of a gun. Settings were good, but that couldn't be helped. E.

The Bugle Call (Selig, Feb. 13).—A jungle picture with a story that is psychologically weak, in which the author has treated the human mind in a mighty careless manner. A young farmer is in love with the daughter of a colonel in the British army. They meet clandestinely when the bugle blows the call to drill. The colonel's orderly dresses a young lamb in one of the daughter's dresses, and it is found and devoured by a lion. The young lover finding his loved one's clothing all torn and blood covered, thinks that the lion has killed her, and is driven insane by the shock. The girl brings his mind back to normal, however, by blowing the call to drill on the bugle. E.

Broncho Billy's Sentence (Essanay, Feb. 13).—In this episode Broncho Billy is wounded by a posse of vigilantes, and seeks refuge in a ranch house where he is converted by the rancher's wife. He sees the error of his ways, and surrenders himself to the sheriff and is sent to prison. Even in the prison he still keeps to his good resolution, and the picture shows him leading the Sunday services in the prison chapel. He receives either his discharge or pardon, it is not clear which, but refuses to leave the prison without his Bible. It will take the next episode to tell of his further adventures. Uninteresting throughout and lacking action. E.

When Greek Meets Greek (Vitagraph, Feb. 12).—Consistent with Vitagraph productions this comedy has some very good photography, and some very good acting by Sidney Drew and Jane Morrow. Vitagraph directors seem to take particular care to place their scenes so that they stand out in severe contrast from the background, and the result is usually excellent photography. The story deals with a wealthy hypochondriac, whose nephew and heir persuades him that the girl he is about to marry does not care for him, and is only after his money. He pretends to be dangerously and cantankerously ill, putting the girl who has to nurse him to all kinds of bother and trouble. She proves true, however, and the picture ends with love triumphant. E.

Thirteen Down (Essanay, Feb. 12).—This two-part drama could easily be classed as good were it not marred by a horribly weak and inconsistent ending. The wealthy inventor of a new gun, which has been sold to the United States, to substantiate an abstract argument proving that environment is largely responsible for one's condition in life, selects the thirteenth man in a bread line and makes him his secretary. The rehabilitated down and outer immediately falls in love with the inventor's daughter, but is discovered by her when he attempts to steal the plans of the gun. She gives him until the next morning to leave the house, but during the night he successfully foils the attempts of two agents of a foreign Government to steal the plans, and discloses his identity as a member of the United States Secret Service. What a member of the Secret Service could have been doing in a bread line is hard to imagine. Francis X. Bushman and Beverly Bayne did some very capable acting, the settings were elaborate, and the photography good. E.

The Woman Who Paid (Biograph, Feb. 12).—Hall Gretchen Hartman paid more attention to her make-up, it is possible she might have created a better impression than she did in this picture, but with eyebrows of a distinctly mephistophelian curve she looked more or less out of place. The story is the triangular one of two women and a man, but the married woman, when she finds she has lost her husband's love, quietly gives up and kills herself. The other woman is so wrought up over her sin that she sends the man away, and when finally she wins the love of a good man, a clergyman, she refuses him, and walks out of his life, believing that she is not entitled to happiness because she deprived the other woman of her happiness. Robert Nolan and Herbert Barrington were good as the two men. E.

Flirtatious Lizzie (Kalem, March 2).—Lizzie was some flirt, and like all flirts caused all kinds of trouble to numerous suffering individuals of the male gender. The comedy is funny and laughable in a burlesque slapstick way, familiar to all patrons of the moving picture theater. Lizzie with her winning smile and winking eyes embroils a candy maker and a blacksmith in the race for her affections, finally staking all on the result of a game of quoits played with horseshoes, and in the end does her woman's prerogative, and consoles the loser instead of rewarding the winner. E.

Some White Hope (Vitagraph, Feb. 17).—The psychologic basis for drama is given full attention in this thousand-foot comedy which Ralph Ince has written and produced. Donald Macbride and Nicholas Dunaew are the cast, the former as the "white hope," and the latter as a mesmerizing professor. Trouble starts at the country store conference where Hiram proclaims his prowess, inspired by hard cider. At home he falls into bed and dreams himself, first as the subject of the professor, and later taking the place of the prizefighter, who failed to appear at the last minute. As the seconds are pouring water over him he wakes up to find his wife scouring him with a pitcher full, and telling him to "roll over; you're sleeping on your back." F.

Mooney, the Bride (Edison, March 9).—A Wadsworth-Housman-Jessie Stevens comedy is usually cause for more than a ripple in the stream of weekly films, nor is the present an exception. No matter what the script, this estimable and enjoyable trio manage to while away the time even though it is sometimes difficult to improve on a poor script. This shows Jessie Stevens as the wife of the mail-carrier, and also the dressmaker (is this likely?—well at any rate), who makes the wedding gown for the other couple. Housman is the husband, Sally Crute the wife. When the dressmaker irks the finished gown on her husband the bride-to-be enters and the model jumps out of the window. He is picked up by the distracted husband-to-be in his machine, and taken to the bride's house and introduced to an uncle who will otherwise withdraw a $10,000 dowry as the bride. Of course, this mix-up is its funniest possibility. Charles Hanson directed the piece. F.

The Black Diamond (Selig, Feb. 17).—This one-reeler tells of the girl who marries a second man to protect herself from disgrace. Her son, years later, is a Secret Service officer, and he is sent on the trail of counterfeiters. He corners them, but is captured. The gang draw lots for his death, and the leader draws the fatal card, the black diamond. He promises his victim to notify his mother after his death, and of course the mention of the name startles the counterfeiter, the man who should have married his mother. He causes his fellow-conspirators to be captured and blows himself up. The story, however, is not presented in just this form. Edward J. Le Saint directed. J. A. Lacy is the author of the offering, one of the stories known as the Blue Flame Series. F.

A Double Role (Lubin, Feb. 16).—Simplicity characterizes this picture which treats of a subject handled in a new manner. Moreover it is in contrast to the usual "rough stuff" that this same comedy company works with. Will Louis is the author and producer. He takes the case of a man whose business—that of leading actor—is unknown to his wife. The latter and several friends attend a performance one day, and, not recognizing the attractive actor, invites him home to tea after the performance. The actor accepts and arrives. He makes love to his wife, and when the door bell rings is hidden in the closet. From there on the man switches from his make-up back to his natural appearance as the husband to the amusement and confusion of the audience and the wife. Thus he is able to acquaint her with his business, while being spared the pain that her discovery would otherwise entail. F.

Patsy Bolivar, No. 8 (Lubin, Feb. 15).—Patsy, be it known to those making their acquaintance with the genial hero of this series, is an irrepressible sort of a Celt. In distinction to the rest of the serials Patsy is quite easily understood. It is an A, B, C of the serial alphabet in which a good many of current make are represented by X, Y, Z, letters which in films as well as mathematics may stand for unknown quantities. Patsy arrives at a seashore hotel and seeks work. His first employment by the fishermen meets with little success, as he becomes seasick and has many other accidents as well. His later job is as lifesaver, and he ends by being in a worse plight than his victim after the rescue. This is one of the rare series of pictures that an entire stranger may understand and enjoy. Clarence Elmer continues to draw the laughter in little rain. Clay Greene is the author. F.

Hearst-Selig No. 13 (Feb. 15).—Among other events of local and foreign interest, much is made of snow scenes, bob-sledding on Long Island, N. Y., the ice carnival at Saranac Lake, with the ice palace, and the kids prodding by the first snowfall that allowed much sledding within Greater New York. Other views are those of toppling tall chimneys, clearing snowy streets with auto plows, the sailing of the Dacia, the Poles celebrating the unfurling of the long-suppressed emblem in Boston, and some very good views of a sailing vessel ashore on Fire Island. Excellent photography. F.

A Pound for a Pound (Essanay, Feb. 16).—"Film Classic" is a term that should be used warily, and one moreover that for comparative reasons would hardly apply to the thousand-foot length, yet this picture forms one of a select few, in the year's output that are really worth reissuing and preserving for a future generation. In brief, the village of Red Gold in the Northern snows is threatened with starvation, and Buck Gibson manages to get proof of meat stealing which, if exposed, would convict Thorpe. The latter's starving wife and child are the reason for the action in each case. The wife refuses Buck's importunities, and Thorpe is turned out into the snows, unarmed, his wife choosing to follow. They meet a half-breed with a sleigh full of meat, which they sell to all in the settlement but Buck. The latter steals the meat and is caught. Then Thorpe returns good for evil by having him forgiven. Albert Roscoe and Neil Craig are the couple, Wallace Reery the trouble-maker, and Harry Dunkinson the half-breed. F.

ENGAGED

FREDERICK A. THOMSON

WORLD FILM CORPORATION

Present Releases: "The Goose Girl," "The Country Boy"

"Griffith Films"

SPOTTISWOODE AITKEN

Under the personal direction of D. W. Griffith

HENRY OTTO

Producer

AMERICAN FILM MFG. CO. SANTA BARBARA STUDIOS

CLEO RIDGELY

"THE CONTINENTAL GIRL"

Featured in Kalem's

THE GIRL DETECTIVE SERIES

HENRY B. WALTHALL

Long Beach, California

RECENT RELEASES

HOME, SWEET HOME — STRONGHEART — THE AVENGING CONSCIENCE

LORD CHUMLEY — CLASSMATES — JUDITH OF BETHULIA

(Coming) THE CLANSMAN

ALFRED VOSBURGH

VITAGRAPH

130 W. 44th St., N. Y.

CLIFFORD BRUCE

Feature Leads

DIRECTION FRANK POWELL

Current Releases: A FOOL THERE WAS

CHILDREN OF THE GHETTO

In Preparation: THE VALLEY OF THE MISSING

MARY ALDEN

GRIFFITH-MAJESTIC CO.

Los Angeles, Cal.

"The Clansman" (in preparation) "Battle of the Sexes"

SIDNEY BRACY

"JONES—THE BUTLER"

$1,000,000 MYSTERY—Thanhouser

GEO. A. LESSEY

Directing KING BAGGOT

UNIVERSAL FILMS IMP BRAND

BEN WILSON "All that's"

UNIVERSAL FILMS REX BRAND

THE WILLIAMS PRINTING COMPANY, NEW YORK